SYMPATHETIC TRAINING OF HORSE AND MAN

R. R. Dickey, Jr.

Paris 1926

SYMPATHETIC TRAINING OF HORSE AND MAN

AN ADVANCED DEGREE OF DISCIPLINE IN THE HORSE.
(*Frontispiece*)

SYMPATHETIC TRAINING OF HORSE AND MAN

A HAND-BOOK ON PRESENT DAY TRAINING IN EQUITATION WITH SPECIAL REFERENCE TO BALANCE, COLLECTION, MANNERS, JUMPING, THE AIDS, LOCOMOTION, RIDING OVER JUMPS, BITTING, INCLUDING PROGRAMMES OF EQUITATION COURSES

BY

MAJOR T. S. PATERSON, M.C.

19TH LANCERS; LATE EQUITATION INSTRUCTOR, EQUITATION SCHOOL, INDIA

WITH PHOTOGRAPHS, TEXT FIGURES AND DIAGRAMS

LONDON
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326 HIGH HOLBORN, W.C.
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Manufactured in Great Britain

DEDICATED

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TO

HIS ROYAL HIGHNESS THE PRINCE
OF WALES, K.G.

PREFACE

"For the getting upon the back of an horse to be conveyed from one place to another without knowing what the animal is enabled by Art, Nature and Practice to perform is not Riding —the knowledge and utility of which consists in being able to discern, and dextrous to employ the means by which the horse may be brought to execute what the Rider requires of him, with propriety, readiness and safety; and this knowledge in the man and obedience in the horse like soul and body should be so intimately connected as to form one perfect whole; this union being so indisputably necessary that where it is not, there is no meaning between the man and horse, they talk different languages, and all is confusion—while many and fatal mischiefs may ensue; the man may be wedged in the timber which he strives to rend and fall a victim to his own ignorance and rashness" (Berenger).

"Lastly if a man buys good horses, trains them to service, forms their motions, and prepares them with skill and prudence, not only for the purposes of war, but likewise for pomp and pleasure; nothing but the irresistible power of

ill fortune can hinder him from making them still more valuable. They will rise in merit and price and he will be famous and admired for his talents and skill in the equestrian art " (Berenger).

" The exquisite horseman must not be of a life dissolute or debauched nor of a nature harsh, furious, choleric or hare-brained : for the least of these vices are unbeseeming a person of this profession : but he must be of a life sober and in his function laborious and diligent, of complexion flegmatic and patient, he must be master of his passions " (Thomas de Grey).

" He is not cried up for a good horseman who wanteth knowledge how to bring his horse to perfection by sweet and gentle means rather than by correction and severe chastisement "

(Thomas de Grey).

" Whatever pace or degree of quickness you work in (be it ever so fast or ever so slow) it must be cadenced ; time is as necessary for a horseman as for a musician."

" It must never be forgotten that it is necessary to work on the minds of horses at first by slow motions, which give them time to reflect. By degrees everything may be done most rapidly with ease and very well."

T. S. P.

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CHAPTER I

INTRODUCTORY

FROM the earliest period of which we know anything, the science of Equitation and Horse Training has been studied and practised. Scythians, Greeks, Romans, Carthaginians, Huns, and later the nations of our modern world, all have shown an interest more or less in this subject.

Like all other sciences, however, it has had its ups and downs, the lean times being those when its principles were not applied with common sense.

Even at the present moment the term " Riding School " conjures up in some minds the picture of weary and harassed learners forced to do long periods of jogging round and round an enclosed manège to the accompaniment of very unparliamentary language from an Instructor with a long whip, whose cup of happiness was never full unless someone constantly fell off. The other side of the picture shows young horses being turned into Haute École machines, all freedom of movement and all initiative having been drummed out of them.

It is good to think that we have now passed this period; and that both in the Army and in Civilian Riding and Training Establishments common sense is brought to bear upon the teaching of man and horse.

The belief is becoming more and more general that a course of Riding School is valuable for all horses, except perhaps flat racers.

Sensibly carried out, the Riding School gives balance and a truer and more even action while encouraging free forward movement. By its means all the muscles of the horse's body are developed and each one is thereby enabled to do its own share of the work. It also tends to improve the manners and general disposition of the horse.

The following pages do not contain, I hope, anything which is not practical. In the main they are compiled from lectures given at the Equitation School, Saugor, India, where common sense in all instruction is a keynote of policy.

I must disclaim all intention of being dogmatic, realizing as I do that there are more ways than one of teaching men or horses; but I do claim that the principles and methods suggested in this book have been first carefully considered and then tested practically with a good measure of success.

A system of training is essential, as it ensures method and sequence. Whether you are training one man or horse or a hundred, make out your

programme systematically and stick to it. Don't be persuaded to quicken it up because your horse is doing his work well. Go slow and you will not have faults which later on will give you a lot of trouble to eradicate.

The chapter on " Bitting " is by Captain S. M. de H. Whatton, D.S.O., M.C., R.H.A., that on " Locomotion and Mechanism " by Captain T. C. Crichton, M.C., 3rd Cavalry (I.A.), that on " Faulty Carriages and Evasions " by Captain G. A. Moore, Queen's Bays, and that on " The Aids " by Captain R. N. Nunn, M.C., Royal Duncan Horse. My grateful thanks are due to the above and to the whole of the Staff of the Equitation School, Saugor, for the help and advice which they have given me.

CHAPTER II

WORK ON THE LUNGEING REIN

THERE are two methods of working horses on reins from on foot :

Long rein driving
Lungeing

Long rein driving is generally considered to be dangerous except in very skilled hands, and with this view I agree. There is a grave risk of pulling the horse's mouth about unless the trainer is very quick on his feet and agile, and has had a great deal of practice. For the ordinary trainer of young horses, therefore, I do not advocate this method.

Lungeing in a circle with one long rein or light rope which passes straight from the nose-band or the snaffle to the trainer's hands is, I am sure, a valuable part of the education of the young horse for the following reasons—

(1) It inculcates a sense of discipline. The trainer is in a position of security on the ground. Given that the tackle is sound, the horse in the long run must do as the trainer wishes : and he finds that his efforts to disobey and to escape have not the slightest effect on

the man. This produces the feeling of the inevitability of compliance with the orders of his master, which it is essential to instil in every horse.

(2) It exercises the horse without the necessity of riding him. This may be valuable in any stable in case of a sore back or cut mouth; and it must be useful with young immature animals whose muscles, tendons, etc., are thus toned up before they are asked to bear the rider's weight.

(3) It teaches the horse to balance himself and to go where he is told.

(4) It teaches obedience to the voice, which is of great importance later on in the training.

(5) It enables the trainer to impress his character on the horse.

(6) It will make all handling of the horse more easy, will be a great help in mannering him, and in teaching him to jump; and in a hundred ways will make him a more pleasant animal to deal with.

(7) It accustoms the horse to the saddle and makes backing him later on a much easier job.

(8) It follows the doctrine of suggestion and persuasion as opposed to coercion, making everything as pleasant as possible for the young horse. If the lungeing period is omitted and the young horse is backed at once, the feel of the saddle and the rider's weight, etc., are

almost certain to cause discomfort which may lead to fighting and a general upset.

However short the period of training is to be, 1-2 months work on the lungeing rein to start off with is, I am certain, time well spent.

The tackle required is :

Long web rein, or light rope, or 2 or 3 pairs of riding reins buckled together.
Driving or hunting whip, or switch.
Head collar, or bridle with nose-band.
Snaffle.

All tackle should be strong. If the horse manages to break away once, he is almost certain to try to do so again. An assistant is required at first.

For the first week the horse should be led about, being made at one time to follow the trainer, at another to keep alongside him. He should be shown every variety of strange object and taken over all sorts of rough ground. Frequent halts should be indulged in when the trainer should make much of him, pick up his feet, get him accustomed to the feel of the hand, and feed him. The horse should be encouraged to " walk out " from the very beginning and any jogging should be immediately stopped. Gradually he should be taught to stand still while the trainer leaves him.

During this stage it is best to tie the rein to the D of the head-collar or to the nose-band of the bridle.

A great part of this work should be continued throughout the dismounted training and even beyond it. One's aim should be to produce a sensible, well-mannered, pleasant companion who has absolute confidence in his trainer, but at the same time the most sincere respect. It must be impressed on trainers that the dismounted training is not a loaf for the man, but is a most important part of the horse's education during which the trainer, who thinks and uses his common sense, can go a very long way towards his ultimate goal of turning out a really " nice " horse.

After a week's leading about we start lungeing our horse on a circle. The procedure will be as follows :

At first the assistant will lead the horse in a circle round the trainer, the latter moving about enough to avoid having to pull the horse towards him. The size of the circle should be fairly large, but the trainer should always have some spare rein in hand in case of any sudden attempt to break away on the part of the horse.

The trainer should frequently give the orders " walk " and " halt " in different tones of voice, and the assistant will immediately make the horse comply with them. If the horse is circling to the left the trainer will hold his reins in the left hand and his whip in the right ; and vice versâ if the circle is right-handed.

The assistant should hold the horse on the inside if the horse is inclined to pull away from

the centre of the circle, and on the outside if he tends to throw his quarters out. When the horse begins to lead comfortably and to obey the trainer's orders, the assistant should get in front of the horse without holding him.

When the horse thoroughly obeys the trainer's orders, the assistant can be done away with.

With horses who persist in jibbing on the lunging rein the assistant must follow the horse urging him forward: or in extreme cases a second assistant may be necessary.

The trainer must be tactful in his handling of the reins. There should be no dead pull and his hand must follow the horse as far as possible.

The trainer's whip should lie on the forearm with the point over the shoulder and the lash falling loose. It should not be concealed and suddenly brought out. The horse should learn to respect it, but should not be frightened of it. A dog who has been properly trained takes no notice of his master's whip or stick unless he has committed a crime for which he knows that he deserves to be punished; and your horse should be the same.

As the training progresses the periods of trotting should be longer and more frequent: and towards the end of the course a little quiet cantering should be practised: but if your horse will not canter *quietly*, it is better not to do any.

The question arises as to whether the rein

should be attached to the snaffle, or to the D of the head-collar or the nose-band. I am of opinion that with certain horses who pull away continually it is best to put the rein on the head-collar or nose-band, by which means the mouth is not pulled about. On the other hand the trainer has less control. Probably the best plan is to start on the head-collar or nose-band for the first few weeks, then; when the assistant is withdrawn, to attach it to the snaffle, and later to return to the first method directly the horse goes quietly without the assistant.

During the lungeing period the horse should be saddled and should do his work in a saddle: and towards the end of it he may be backed. The dismounted head carriage lesson, the bending lesson dismounted and the rein back dismounted can be practised during this period if the horse is ready for such exercises.

I feel confident that any owner who gives lungeing a trial with his young horses will find that they are very much more pleasant to deal with, that their subsequent education is made very much easier, and that they will last longer, being less liable to splints, sidebones and such unsoundnesses.

CHAPTER III

BALANCE

A CORRECT and perfectly controlled balance is as important to the horse in his movements as to the man. In our study of games it is becoming more and more certain that the proper placing of feet and body, and the ability to move them instantaneously though smoothly is the root of all success. Skill with hand and eye can avail little if foot work and the balance of the body are incorrect or unmanageable.

In discussing the horse's balance let us first see in what respects he differs from the human being.

1. His static balance on four legs is steadier than the man's on two legs. From this it is safe to say that it is more difficult for him to get into motion or to change his pace than the human being—that is, that it requires a greater effort of mind and body to achieve displacements of weight in any given direction.

2. The messages to and from the brain by means of which the muscles move the limbs are liable to be slower.

3. All normal displacements of weight either from front to rear or laterally must be made

through the agency of the head and neck which must therefore be correctly placed, flexible and easily controlled.

There are, I imagine, some, though very few, human beings who are naturally almost perfectly balanced, and the same may be said regarding horses. The better bred and better proportioned a horse is the better will be his natural balance: but even a horse who before being backed has natural balance, has a great deal to learn before he can quickly and smoothly deal with the rider's extra weight and achieve the adjustments of the combined mass which are necessary for the work to which we shall put him.

In his natural state the greater part of the horse's weight is on his forehand whether at the halt or on the move. One of the main reasons for this being the comparatively great weight of the head, and its position at the end of the neck at a distance from the centre of gravity.

This head and neck can be looked upon as the balancing pole by means of which we can shift the horse's weight or balance in any direction we wish.

The question arises at once as to why we want to alter the natural balance. There are people who will say that one should leave nature alone, but this argument is of course untenable in view of the fact that the human race has improved on nature in every direction: and that this process is developing every day. A wild

strawberry is neither so large nor so luscious as the cultured article: and the world's champion can do his 100 yards in less time than the fastest savage in spite of handicaps in the matter of generations of artificial living in crowded towns, unwholesome food and air, etc.

The horse in a state of nature lives under conditions selected by himself to which he has by natural processes of acclimatization and elimination become fitted in every respect: but as the servant of his human master his whole existence is changed—his food, his work and exercise, the "going" and his accommodation. In addition he works not of his own volition, but on instantaneous orders received from his rider.

For these reasons his natural distribution of weight is unsuitable. If we work our horses on the roads with the preponderance of their weight on the forehand, their legs will not last—if we suddenly demand a movement requiring great agility combined with smoothness we shall be disappointed and nearly jerked out of our saddles; and speaking generally we shall experience very little comfort and pleasure in our riding. We must, therefore, alter the natural balance.

What exactly have we to do? Firstly we have to get the horse's weight or the combined weight of horse and man more on to his hind quarters; and secondly, we must make his balance fluid—that is, we have to teach the horse to be able to shift the balance in any direction

instantly but with the smoothness of an oiled machine.

We may define a well-balanced horse as one "whose limbs all do their fair share of work and who has complete control over his equilibrium at the halt, on the move, and during changes of pace." How are we to set about the two tasks which we have set ourselves?

As has been said above, the head and neck is the balancing pole of the horse and it is by this agency that we achieve our object. The head and neck on being raised throw the weight of the mass further back and consequently alter the centre of gravity—on being lowered they put more weight on the forehand; and they also act laterally.

As a general rule, as we have seen, the weight is too far forward, so that our first object is to teach the horse to carry his head and neck of his own accord at a greater elevation—this we can do either dismounted or mounted; and it is known as the "Head Carriage" lesson. There is a difference of opinion amongst experts as to which method should be employed, but I believe that with an ordinary trainer it is best to do a good deal dismounted before one starts mounted. As in all other branches of training the work must be very gradual.

The method dismounted is briefly as follows:

Put in your horse's mouth a snaffle with ordinary riding reins.

Get your horse against a wall, hedge or rails with an assistant behind him to keep him going freely foward—place yourself alongside his shoulder—take the end of your reins in the hand farthest from the horse, the hand nearest the horse having the reins near the snaffle running between the fingers. With the knuckles upper most give the horse slight digs in the chain groove whenever he lowers his head below the position for which you are working.

This position of course varies, starting low and getting gradually higher as the work progresses until the correct position is attained. An equal amount of work should of course be done on either rein.

The method mounted is to push the horse up to his bridle with the legs, and to make him raise his head and neck by light vibrations of the reins.

The dangers of the dismounted method are—

(1) That without the rider's legs to drive him up to his bit he may get slightly behind it.

(2) That without the tactful use of the hands of the mounted man the horse may raise his head and the upper part of his neck while leaving the lower part behind. It must be remembered that it is important that the slope of the neck should be gradual—otherwise a ewe neck and a peacocky carriage of the head may be the result.

The dangers of the mounted method are—

(1) Growing callousness of mouth and flanks from continual pressure of the legs and feeling of the reins.

(2) Irritability caused by the above.

(3) The same danger as in No. 2 dismounted, if the legs are not used sufficiently.

I consider that with well-bred horses one may possibly cut out the Dismounted work, but with the average army horse I am very strongly of the opinion that for some weeks the Head Carriage lesson should be done dismounted. Whether mounted or dismounted it should always be done on the move, starting with the walk. The periods should be very short as the work is very tiring to the horse ; and the action of the hands (and legs if mounted) should be extremely tactful.

It must be remembered that to achieve really good balance the position of the hocks is most important. They should be in such a position under the body as is the most suitable for dealing smoothly but instantaneously with movement of the mass in any direction.

We have now accomplished one of our tasks ; and shall now consider how the balance is to be rendered fluid—the great desideratum. In the initial stages of training the best possible exercise for this is " Increase and Decrease of Pace," gradually making more and more difference between the extended or free paces and the

collected paces. At first more attention should be paid to the extended paces in which the horse must get his weight forward, roll his shoulders, and slip along. Later on in the training, jumping, the bending lesson and other movements are all exercises which force the horse to make instantaneous adjustments of his balance without jar or jerk, thereby rendering it fluid.

Loose rein riding is also very useful in teaching the young horse to balance himself without help from his rider. It has too a wonderful effect in quietening excitable horses.

It must be remembered that for every increase of pace the horse, if he is to do it correctly, must be allowed to displace his weight forward whilst the reverse is the case for every decrease; also that the faster the pace the greater the proportion of weight which must go forward, but it must also be borne in mind that however fast the race-horse is travelling, without balance he will never do himself justice. An unbalanced pace spells failure even on the flat. For army work and riding over a country it spells disaster.

In the balanced horse, the muzzle should be on the same horizontal line as the withers. The slope of the neck from withers to poll should be gradual and at an angle of about 45° with the horizontal. The head should form an angle of about 60° with the horizontal.

CHAPTER IV

COLLECTION

FROM the balanced horse we obtain collection.

A collected horse may be defined as "A balanced horse the control of whose equilibrium at the halt, on the move and during changes of pace, rests in the hands and legs of his rider."

It will be seen from this definition, that whereas the balanced horse controls himself—and therefore can be said to be well balanced even without a rider—the collected horse gives himself in his balanced state into the rider's hands (or legs) to be collected. The first condition, therefore, of collection is that we should retain the position given by balance.

Collection is the gathering together between the rider's hand and leg of the energy of the horse. Impulsion is created in the horse by the rider's legs and sent up to the bit, from which it passes back to the rider's hands. The hands use what is required to produce collection, the rest being used for purposes of locomotion.

To obtain collection we make use of what is termed "Flexion." This word "Flexion" has been a source of unhappiness and mystery to many worthy people, though why this should have been so is hard to understand. The word denotes

flexibility which is exactly what we want. Flexion is bridling—a term which has been used and understood by every class of English people connected with horses for hundreds of years. It is essential that if the rider is to control efficiently the equilibrium and consequently the movements of his horse, some means should be devised by which the lightest touch of the hand and leg of the weak human being should be able to control and direct the great strength and weight of the quadruped.

It is obvious that if it is merely a question of strength the man will always be beaten. Flexion (or bridling) is the rendering of the head and neck light and flexible by teaching the horse to bend his neck at the poll and to relax his lower jaw. This lightness of the head and neck reacts on the shoulders and through them on the entire forehand.

If our horse is not flexed, the rider feels as if he were dealing with a log of wood with all its deadness and heaviness ; in turns the horse comes round in one unresponsive piece like a boat. Flexibility is an essential even in a purely mechanical arrangement such as the engine of a motor-car.

A flexed or bridled horse on the other hand resembles a fishing-rod in which flexibility becomes greater as you go forward. The horse too should increase in flexibility from the seat of impulsion behind the saddle up to his muzzle.

A horse who does not flex may be an efficient ride at slow paces as long as his wishes, and his rider's happen to be the same ; but at the faster paces, or when the aims of the horse and rider do not coincide, the rider has no means of controlling or directing the horse.

For the hunter, the polo pony or the army horse, flexion and consequent collection is of great importance, and the trainer must take the greatest trouble to obtain it. Before discussing methods of teaching flexions it is as well to state at once that there are certain horses—a small percentage amongst ordinarily shaped animals—who cannot flex with their heads and necks in the correct balanced position. The reason for this is usually lack of room for the play of the atlas bones, tightness in the gullet due to extra large glands, or the fact that the jaw bones are set very close together and when brought backward by the bend of the head from the poll pinch the gullet and neck causing pain. With such animals it will probably be found necessary to allow a very much lower head carriage *faute de mieux*.

Having disposed of the exceptional cases let us consider how flexions can be taught to the normal horse. Here again as in the head carriage lesson we have two schools of thought, one favouring dismounted work, the other mounted ; but it is, I think generally agreed now that whichever method is employed, the lesson should be taught on the move.

The procedure dismounted is exactly the same as for the dismounted Head Carriage lesson, except that the head should be kept at the correct height by means of the snaffle reins held in one hand above the muzzle while the bit reins every now and again are lightly felt by the other hand held behind the mouth. As an alternative to this in very difficult cases the bit rein furthest from the trainer may be pressed down over the neck, in this way obtaining a good deal of leverage.

The best method mounted is to keep the head raised with both snaffle reins held in one hand while the bit reins held in the other hand lightly feel the mouth intermittently.

It is of the most supreme importance in this work that the horse be kept right up to his bit and it is for this reason that I consider that the mounted method is the better from the very beginning. However active and attentive the dismounted assistant behind the horse may be, he cannot feel—as can a mounted man—when the horse is getting behind his bit. One cannot afford the risk of allowing the horse to get behind his bit during this work when it is essential for the bit so to act that the horse shall be up to it.

My own experience has been that it is best to start all horses mounted—and to use the dismounted method (or its alternative) with horses who cannot be got to flex mounted.

In very extreme cases use the alternative dismounted method at a halt with the horse's tail against a wall.

To teach a coarse bred and badly shaped animal to flex usually requires a great deal of patience and tact. One may possibly have to try time after time without result. Don't be disappointed ; and be ready to relax your efforts, give the horse his head, and reward him directly you obtain the smallest response to your wishes.

A very light and delicate use of the reins and a strong though intermittent pressure of the legs are necessary ; but in this connection always remember than an unnecessary degree of force is harmful producing callousness and irritability.

A too vigorous use of the legs will create more impulsion than can be controlled by the hands. The result will be a puller.

The spur is merely an emergency help to the leg, and should not be used until the leg has failed to achieve its object. To use the spur instead of the leg is lazy, and will eventually defeat its own object by producing callousness.

Writers on this subject have dealt with flexions under two headings (a) direct flexions, (b) lateral flexions.

It has always seemed to me that even for purposes of study this division is arbitrary and of no use.

For practical purposes the flexion is the same in both cases. Direct flexion being the flexion

when the horse is travelling on straight lines; lateral flexion being the same flexion with the head slightly turned from the poll to the side to which he is turning or circling. The flexion remains the same.

It is very necessary in teaching young horses to flex, to get the bend from the poll before the relaxation of the lower jaw and to be careful that the bend is truly at the poll and not lower down the neck.

Remember that impulsion and speed are not synonymous. Impulsion is the energy created and remaining in the horse. Other things being equal there is more impulsion in a horse at slow than at extended paces.

Be patient—expect little—and progress very gradually.

CHAPTER V

MANNERS

THE motto which William of Wykeham gave many centuries ago to his college at Winchester, is as true now as it was then, though, in our modern world of push and hurry, its truth is sometimes forgotten or its importance under-estimated. In the case of human beings, the superficial attribute of a good "manner" may pass muster for the genuine article, "manners"; but with the horse this difficulty does not arise. The horse cannot conceal his manners, good or bad, the latter being at once revealed by the expression of his eye, the carriage of his ears, or his tail.

What do we mean by a well-mannered horse? Such a horse might be described roughly as one who, at the desire of his rider, will go anywhere, at any time and at any pace, quietly.

How many horses do we know who answer this description? Will our horse face any strange obstacle or object without a qualm? Will he always and instantly obey our slightest indication? Will he always travel or jump at the pace we desire? Does he never jog when we wish to walk, or fret and rush his jumps?

If we can answer all these questions satisfactorily we have got a "nice" horse, which in

itself is one of the most delightful things this world can give us; but we have got more than this. The "nice horse" can be taught his work with so much greater comfort and ease, both to himself and his rider, than the ill-mannered animal, who, however brilliant a performer whilst actually doing his job, can never be the charming companion with whom friendship and confidence are fully established.

It is extraordinary what a number of bad-mannered horses one meets. It might, indeed, almost be said that the good-mannered horse is very exceptional. And yet one can maintain, I think without fear of contradiction, that *manners* is the most important qualification of any horse, and absolutely essential for the army horse. In the Army, the horse with good manners is much more than half-way towards being a good war-horse. I do not mean, of course, that, in the Army, one should be content with good manners only; but I contend that good manners are the essential foundation upon which one can and should build up the remainder of the horse's training.

It is possible with suitable training to teach horses to go quietly either ridden or led practically anywhere that a goat can go. Training in following a man on foot is a very important part of the instruction of the Army horse and is extremely useful for all horses.

So much depends upon the individual trainer and the individual horse that it is difficult to

discuss on paper how good manners can be insured. There are, however, a few points which seem to be worth mentioning.

1. The value of the preliminary work on the lungeing rein; when even the most indifferent horseman, by reason of his position of security upon terra firma, can deal calmly and confidently with his horse. In ninety-nine cases out of a hundred this condition of mind in the trainer reacts on the horse. This work also gives the horse the feeling of the inevitability of compliance with the wishes and orders of his master. Again, the handling and leading which should form an important part of this work engender mutual confidence and familiarity.

2. The vital importance of checking faults and correcting them at once. For example, if when you are leading a horse over a jump he kicks at you on landing, whether from sheer exuberance of spirits or from malice, rate him with your voice, and immediately take him over the same jump as many times as are necessary to get him to follow you quietly.

3. Never overlook a fault in the hope that the horse will grow out of it later on. He is much more likely to be confirmed in it. You must, therefore, hunt that fault down then and there.

4. The value of repetition, which helps to obtain good manners by producing, in the first instance, a feeling of boredom, which in a horse is the first stage on the road to steadiness. In

this one respect the training of the horse differs essentially from the training of a child in which any such symptoms would be fatal.

5. The value of work on a circle for a horse who is hot and excitable. Such a horse obviously wants to get on in straight lines. When he finds that on the circle he never gets on at all he will begin to quieten down. One may have to work him on a circle for several weeks or even months, but the cure is a certainty in the long run.

6. The importance of insisting on implicit obedience from the start. Decide on what you want your horse to do, and then make him do it, however much time and trouble it costs you. From this can be seen the advisability of care and moderation in one's demands on the young horse. Don't ask too much at first, or you will most certainly provoke a fight and your bluff will be called. Remember that bluff is at the bottom of all our training of and mastery over the horse, and that the very worst thing that can happen to the trainer is to have his bluff called and a straight fight provoked.

7. Manners are best obtained by means of kindness, confidence and quiet, coupled with decision and firmness.

Riding with a loose rein should be constantly practised.

In the training of the young horse it has the following advantages:

(1) It quietens a nervous or fidgety horse.

(2) It teaches the horse to carry and balance himself without help from his rider.

(3) It removes the pressure of the bit from the bars of the mouth, giving relief and a feeling of satisfaction.

From the horseman's point of view loose rein riding is of great advantage, as it practises him in balancing himself without help from his reins.

When starting this work with a young horse it is best to get him on a largish circle. Begin at a walk—gradually lengthen the reins, keeping one hand in readiness to shake them lightly if the horse shows any inclination to jog. Walk him round several times with the reins quite loose, patting him on the neck at intervals. Then do the same thing at a trot and canter. The voice will be found to be a great help either to soothe and praise, or to rate: it should be freely used.

Horses who are carefully trained to this work travel comfortably and collectedly at all paces with a loose rein even when being passed by other horses.

8. Punishment is at times necessary with most horses, though there are people who do not allow this. It seems sound to look upon the horse as a child, and to treat him in very much the same way. "Spare the rod and spoil the child" is, I am sure, true as regards horses also. I do not mean that the rod should be your first method of correction, but I am very strongly of the opinion that, if other methods do not succeed, the horse

should receive two or three good cuts, provided that—

(1) He is not frightened of what you ask him to do.
(2) He knows what you want him to do.
(3) His physical fitness and state of training enable him to do what you ask him to do.

With these three provisoes, I firmly believe that it is positively cruel to spare the rod when training a horse. A little rod at the beginning will save a lot later on.

"Aut disce, aut discede, manet sors tertia caedi," the preamble of William of Wykeham's "Tabula Legum," are the words of a man who knew human nature, and probably equine nature as well.

The horse himself knows quite well when he is sinning wilfully, and also knows that he deserves to be punished on such occasions. He respects the master who punishes him judiciously: and from respect springs the best form of discipline, without which no animal can work comfortably and efficiently under a human master. Some people will tell you that to beat a horse frightens and excites him. This I do not believe for a moment, as long as our three provisoes above are borne in mind, and a fourth added to the effect that the trainer must never lose his temper in the slightest degree. A horse who knows that he will

be beaten only when he deserves it becomes perfectly calm five seconds after his chastisement is ended.

Some horses, even when trained, have not given themselves wholly to their riders. With such animals it may become necessary to provoke a fight in order to show the horse once and for all that the man is master.

With such horses as the above or with the normal horse who is in danger of contracting some bad habit, the trainer will probably have to decide that a fight is necessary.

If the training has been on sound lines such cases will be few and far between; but should they arise it is the trainer's duty to see that before the fight begins every advantage is on his side. He should choose his ground, have the necessary assistants and tackle ready, and in fact make the fullest use of his brain against the physical strength of the horse.

Try always to end your lesson on a good note, so that you may part friends and the memory of the lesson may be pleasant and encouraging.

Your object is not to break the young horse's spirit, but only his self-will. The more spirit, boldness, initiative—call it what you will—he has the better, provided that he is convinced that you are to be obeyed instantly, whatever order you may give.

9. Do not omit to reward your horse when he does his best. Nothing else teaches him so

quickly that it pays to behave well and that good behaviour is appreciated.

10. In order to produce young horses who are well mannered and sensible it is essential, I think, to work them almost entirely in the open, out of manèges and riding schools, until just before the end of their training, when they may be worked in manèges in order to get greater accuracy and smartness.

11. Far too often one hears of horses who "won't do this," or "can't stand that." No horseman ought to be content with this sort of attitude on the part of his horse. There is no horse living who should be allowed to dictate in this way.

12. The whole of the training of the young horse rests on the foundation of "Reward and Punishment." In this connection the two common mistakes are :—

(1) not giving the reward or punishment immediately following the good or bad action

and

(2) being always ready to punish but very frequently forgetting to reward.

13. Nothing frightens a horse so much as silence. In the training of young horses the voice plays a large part. Talk to your horse in a natural confident quiet tone. Don't chirp at him.

14. Approach a young horse in a natural confident manner as if neither you nor he had anything to worry about. It is best to arrive opposite to his shoulder in which position he cannot easily kick or strike at you.

With normal horses, as with normal men or dogs, *fear* can never be a good thing. With the abnormal brained horse if kindness has been tried and has failed it may be necessary to instil fear; though it is probably best to shoot such animals without more ado.

When a normal horse becomes frightened he becomes temporarily more or less mad, and it is a matter of great difficulty to do anything with him.

I am convinced that all fear should be eliminated, but I am equally certain that the horse should have the utmost respect for his master. Respect and fear are two very different things.

To tie up one foreleg and walk the horse about for a few moments on three legs has a quietening effect on most horses. It does not hurt the horse in the least.

The "BALDOCK" tackle invented by Mr. Baldock, the Australian horse dealer of Bombay, is the best, the kindest and the most effective gear for rendering a horse powerless to fight against his trainer. It is simple to make and put on, and cannot hurt the horse in any way. The Saddler-Sergeant of the Equitation School, Saugor, C.P. India, makes up sets at a price of about £2, or the

Equitation Instructor can supply information as to manufacture.

In order to encourage the young horse to stand absolutely still while being mounted during his training, and afterwards whenever possible, remain at the halt for a short time after mounting. In this way the horse learns that mounting is not the signal for at once moving off.

The above are only a few points which may be of some use to trainers who wish to produce nice, well-mannered horses. There are, of course, many more. The great thing to remember is that if the horse is to be well-mannered the trainer must have self-control and must be thinking all the time.

I hope that readers of the above remarks on " punishment " will not jump to the conclusion that I advocate any form of brutal treatment in connection with the training or riding of the horse. Nothing is farther from my theory or practice.

What I wish to suggest to readers is that discipline is essential—a kind, firm discipline which makes all the horse's work easier and more pleasant, and without which there will be a constant succession of disagreements and fights. The amount of judicious punishment necessary to obtain this state of discipline will be but a fraction of that which later on will surely follow the discomfort and irritability both of horse and rider—the almost certain result if discipline has not been instilled.

CHAPTER VI

FIRST STAGES IN THE TRAINING OF THE YOUNG HORSE TO JUMP

It is of the utmost importance that any horse which is to get over a country—the hunter or the army horse—should jump smoothly, quickly and with confidence, that he should jump straight, that he should be accustomed to jump at all paces, and that he should invariably do his utmost to jump anything at which he is presented. There must be no thought of a check, much less a refusal.

On the other hand it is not essential that he should be practised in jumping very large or high obstacles, as owing to the weight on his back on service, and the class of horse to which he usually belongs, such specialised feats are outside the limits of the work which he has to perform. It should be understood, therefore, that I am dealing here with the hunter rather than the show jumper.

In order to achieve the objects laid down in paragraph 1, we must obviously foster the love of jumping which is characteristic of most horses, or attempt to engender it if not already present.

It is therefore considered that the first stages of the remount's training to jump should be "free," that is, without a weight on his back.

The stages in sequence should be:

(1) Led by his trainer over small obstacles, natural and artificial, such obstacles being well

within the capacity of the dismounted man, only at a walk and trot.

(2) Lunged over slightly larger jumps only at trot.

(3) Free jumping in an enclosed lane.

Let us consider these stages in order.

(1) The man should first make his horse scramble over rough bits of country, small banks, ditches, along the slopes of hills at a walk—later on over slightly larger places at a trot, the trainer running in front or alongside the horse—the greatest care should be taken that the trainer neither increases nor decreases his pace, that he does not fling up his hand as he jumps, and that he does not jerk the horse's mouth. The long rein or rope should be held quite slack.

The horse should be eased up quietly after the jump and rewarded. The trainer should lead sometimes on one side, sometimes on the other.

If more than one horse is being trained the party should be posted about 10-15 yards from the jump on the landing side so that each horse jumps towards his fellows. After a few lessons in this way they may follow each other over in single file taking advantage of the lead. Any horse who frets or rushes should be jumped backwards and forwards without fuss until quiet. After this the lead of another horse should be done away with.

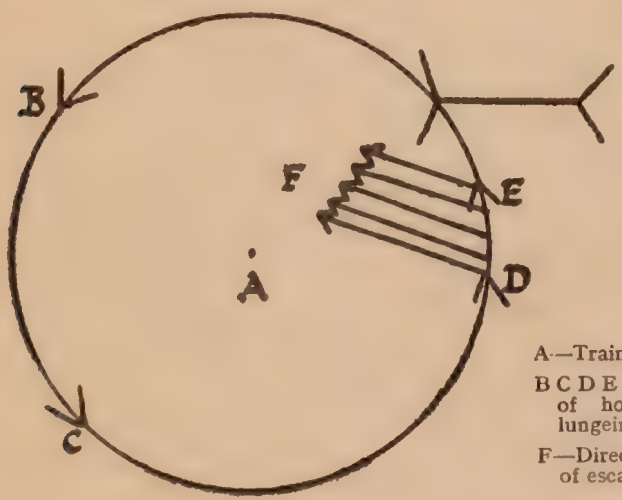
(2) In stage 1 the horse was greatly helped by the fact that he was close to his trainer and merely had to go where the trainer went. In

stage 2 the immediate presence of the trainer is removed and the horse faces the jump alone and unaided, the only help given by the trainer being to keep him straight, and in case of any doubt in the horse's mind to decide the matter for him in favour of jumping as against refusing. It can be understood that stage 2 is therefore a distinct advance from stage 1.

That there is a right and a wrong way of doing everything from the conduct of a battle to the cracking one's breakfast egg, is a saying whose familiarity very often breeds a contempt quite undeserved. In the matter of lungeing horses over jumps it is as truthful and as often lost sight of as in most other performances of the average imperfect human.

The following diagrams show two different positions of the trainer and consequently different lines of approach of the horse. The first is much the most usual, but it is wrong.

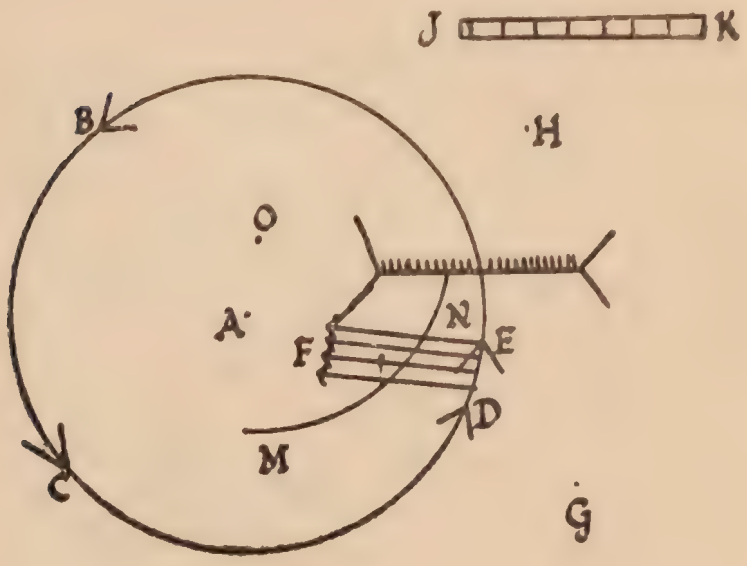
First method (wrong):



A—Trainer.
B C D E—Track of horse on lungeing rein.
F—Direction of escape.

In this diagram it is obvious that if the horse is going to try to run out, he will make his attempt somewhere between D and E, as this is where he faces his jump. Now, owing to the trainer's position, the horse at D E has only to make a half or quarter turn to F to run out—also the fact that his track on the circumference of the circle leads away in the direction of F gives him an added inducement—and the trainer where he is cannot do anything to stop the horse getting out.

Second method (correct):



A—Trainer.
B C D E—Track of horse on lungeing rein.
F—Direction of escape.
G—Ride Instructor.
H—Oats.
J K—Remainder of Ride for first few lessons.

In this diagram it will be seen that the horse, if he tries to run out from D E —the point where he faces his jump and gets into the straight—must make a full turn : and, moreover, has his trainer straight in front of him when he has turned. Again the circumference of his circle naturally leads him towards the jump instead of away from it.

A horse suspected of any inclination to run out can be brought up on M N which will make it almost impossible for him to accomplish his desire, the trainer's position in this case being O.

The best position for the Ride Instructor is G. From here he can run up after the horse if there is any inclination to stop, or can prevent by a movement of his driving whip any attempt to run out to the right of the jump which, however, is extremely unlikely.

Both in stages 1 and 2, horses should be allowed to jump as they like as long as they do not check or rush. In these stages, as in the initial stages of mounted jumping, the pace should never be faster than a trot and should not vary when approaching the jump.

Horses should learn to jump equally well on either rein.

The requirements for stages 1 and 2 are few.

A lungeing rein—but a rope or riding reins buckled together do as well.

A driving whip—but any switch will answer if whip is not availible.

Obstacles for Stage 1

Natural at first. After that, if possible, a few very small artificial ones such as bank, rails, fence.

In this stage I consider the ideal to be long jumps without wings. No jump should be larger than the man can jump easily.

Obstacles for Stage 2

The ideal, of course, is to have every variety and every height, but a few jumps varying from 2 ft. 6 ins. to 3 ft. 6 ins. will answer perfectly well. Like all training jumps they should be absolutely stiff and they should have wings sloping to the ground on both sides. The tops of the wings must be perfectly smooth to obviate any possibility of the rein catching on them. During all the jumping training of the horse it is much better to have a few solid jumps whatever their height than a number of badly made obstacles which the horse can knock down or go through.

Stage 3

Although our horse breakers have realized the va ue of the principle for many years without studying its application sufficiently thoroughly, the use of lanes for free jumping is in England of comparatively recent growth.

The whole business looks too easy. What

difficulty can there be in turning a horse loose in a lane and making him jump a few small obstacles? It is just this apparent simplicity which has led to the faulty use of lanes and their consequent unpopularity with some trainers.

There are many people to-day in England who have tried lane jumping for their young horses, and who having failed to get satisfactory results have returned to the old method of jumping their horses mounted from the beginning of their training.

I consider that both from the theoretical and the practical points of view, the remount should go through a very thorough course of free jumping (3-5 months) before he ever jumps with a mounted man.

My reasons for holding this opinion are:

(1) The muscles, bones, tendons, etc., of the young horse are not "toned up." The extra wear and jar received from the man's weight as well as the horse's must put an undue strain on immature limbs.

(2) In many stations where remounts are trained the going is not of the best.

(3) If we are to encourage the horse to like jumping and to jump with confidence, it is surely best to start him without an extra weight on his back. A man would rather jump without a sack of potatoes on his shoulders than with one.

(4) Even the best horseman must find it difficult to "go with his horse" on all occasions over

jumps if the horse is a youngster. Young horses, while learning, jump in all sorts of ways, making many mistakes in their take off, and consequently having to make many adjustments of their weight and balance. A mounted man makes this very much more difficult even if he "goes with his horse." If, as must often be the case, he is not "with his horse," and still more if he inadvertently jerks his mouth, or uses undue pressure with his legs, he not only confuses the horse at the moment when he has most need of a calm unclouded mind, but even makes it almost impossible for the horse to make his correct adjustment of balance.

(5) We can employ absolutely stiff jumps without the danger of casualties amongst our training personnel.

(6) Horses when free jumping will learn to increase their pace of their own accord, until at the end of their training they go from one end of the lane to the other at a hand gallop. In this way they teach themselves progressively to adjust their balance—at first jumping slow when there is time to think and plan what adjustment is required ; later going fast when thought and action must be instantaneous.

I am aware that it is generally thought that if horses learn to "rush" down a lane, they will always rush, but experience has proved to me that this is not so. If after free jumping is completed, the mounted jumping is started (and carried on for

some weeks) at no pace faster than a trot, there is no danger whatever of horses jumping otherwise than quietly and smoothly.

(7) In war time and even in peace time all systems of training in the Army should be, as far as possible, fool-proof. Even the type of man who during the Great War had to do such a large part of our remount training can learn to train a horse to jump, if he himself may remain on the ground ; but a very different type (which is not available during a war) is needed if the training is to be mounted.

(8) If free jumping is properly and thoroughly carried out, all that remains for the mounted training is for the horse to learn to deal with the extra weight. Adjustments of balance, where to take off, how to use his hocks, how to land without jar, and how to get away quickly after landing—all these things he has taught himself without interference ; and to teach oneself is the most thorough way of learning. Above all, he has learnt to use his brain quickly and to help himself in an emergency instead of relying on someone else.

Description of an Enclosed Free Jump Lane

The ideal lane is a straight one with every variety of jump—each jump being adjustable to any height, and yet when adjusted, absolutely solid. This varying height can be obtained by

having a slot under fences, gates, etc. in which they can be dropped so that they are flush with the ground if required. Banks and ditches, of course, are not adjustable so that these should not be made large. It is only the look of banks and ditches which frighten horses, so that to get them to jump them freely without checking, it is best to have them on the small side.

A straight lane is better, I think, than a circular or elliptical one, because the horse sees the far end, and goes more freely towards it.

The sides of the lane ought to be made of posts and rails, so that the horse can see the surrounding country through them. If enclosed by walls he feels boxed and is apt not to go so free.

There must be doors at each end, and between each jump, in case a horse has to be taken out before completing the course.

It is a good plan to have matting or other shelters between each jump behind which the men in the lane can hide.

The jumps should be at varying distances apart, and their positions should, if possible, be capable of being changed at will—or, at any rate, some of them.

How to Work a Free Jump Lane

At first each young horse should be sent down with a free jumping trained horse—after that two youngsters together, and when jumping really free, each young horse singly. Each horse should always be made much of and fed on completing the course.

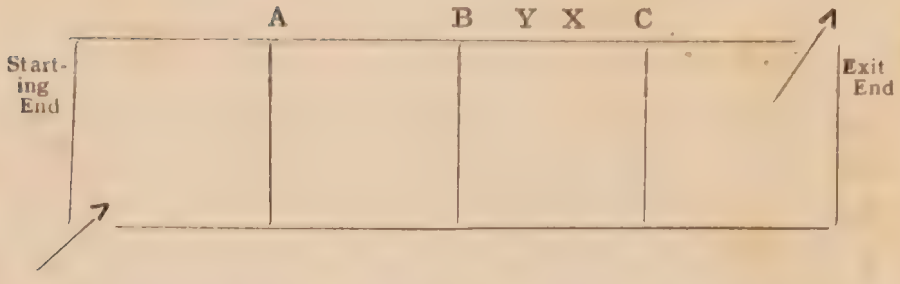
For the first few lessons rides should be collected at the Exit end of the lane, and four or six horses at a time run up to the starting end and thence sent down the lane. This is merely to help them by jumping towards their fellows and towards the place from which they have just come.

The personnel to work the lane is:

At the starting end	1 man who runs one horse in each hand up to the first jump.
	1 man behind with a whip or switch.
At the Exit end	1 or 2 men to feed and remove horses.
In the Lane	1 man to each jump.

The position of the men dealing with the jumps and the consequent positions of the screens (if any) behind which they hide is important.

SECTION OF LANE



In above diagram of a lane there are 3 jumps A B C. Let us consider the position of the man who is responsible for helping the horses over C.

His most common position is at X. He instinctively takes this position as being near the jump for which he is responsible: but in this case his instinct has played him false.

Put him at Y. about $\frac{2}{3}$ of the distance B C measured from C. Now the momentum of the horse over B will carry him past Y before he can stop even if he sees Y and wishes to stop; and Y can now get a good run up after the horse instead of rushing out at him from X and flustering him near his jump and probably making him jump crooked.

I think it advisable that the men in the lane should sometimes be on the right side, and sometimes on the left, or possibly alternating, at each jump.

The only other important point which arises in connection with the working of the lane is the amount of urging that the men are to do. Here, again, I believe that usually a great mistake is

LOOKING DOWN THE RIDING SCHOOL LANE.

made in being too gentle. If the two previous stages have been well carried out, the horses should think nothing of jumping. It is as well to let them stop and have a good look and smell at the jumps the first time they go down the lane if they wish to, but even on this first day I think that one stop at each jump is enough. After that I shall take steps to see that they jump and do not stop.

After this first day the man responsible for a particular jump should run up after his horse if necessary, which will probably be enough to keep him from checking; if this is not sufficient he should put on the whip below the horse's hocks.

It has been my experience that a little whip in the early days saves a great deal later on: and that one must be "cruel to be kind."

The great thing is to eliminate from the beginning all thoughts of stopping or even checking. Now there is no doubt that a number of young horses on approaching a jump wonder in a lazy sort of way whether they shall jump it or not. If the man is watching he can seize this moment, and by very mild means make up the horse's mind for him.

It must be remembered that every time a horse stops in front of a jump the chance is increased of his doing it again, and of its becoming a very horrible habit. On the other hand, every time he jumps freely, either of his own volition or with a little moral support from behind, makes

it less likely that he will check or stop next time.

I feel sure that to allow a horse to stop in a lane after the first time down, is an unpardonable crime and in the long run very unfair on the horse.

When the young horse goes down the lane at a good smart pace and absolutely freely, his mounted jumping may be started. As I have said before, I think it essential that this should be done at a trot and walk.

In conclusion, I would ask any one who has not tried free jumping methods to give the system a fair trial both for his horse's sake as well as for his own.

CHAPTER VII

THE LATER STAGES IN THE TRAINING OF THE YOUNG HORSE TO JUMP

In a previous chapter we have dealt with the free jumping of the young horse. We now have to consider the mounted jumping, which will complete his training.

It is impossible to lay down any fixed time limits for the first three stages, as it must depend on the age, temperament, and capabilities of the horse, and on the facilities at one's disposal in the matter of jumps, lanes, etc.

It is, however, safe to say that if these three stages have been properly carried out without hurrying on too fast, we have, by the end of the third stage, produced horses who,

(1) Can jump at all paces.
(2) Face boldly and with calm confidence every variety of obstacle.
(3) Jump straight.
(4) Like jumping.
(5) Are capable of making their own adjustments with instant precision in the matter of balance, stride, take-off, etc.

(6) Have never been flustered and pulled about over a jump, and who, consequently, are convinced that jumping is good fun and merely entails the exercise of natural agility of body, and quick thought and decision of mind.

The above is a big achievement ; and it can be attained by men who need not necessarily be capable of riding.

In dealing with any horse, except one which is to perform under National Hunt Rules, or the Show jumper, it would seem that there is very little left to teach in the mounted jumping ; and I believe that a horse so trained after a very short period of mounted jumping will be found, if left alone at his jumps, to be a clever and safe conveyance over any ordinary country.

In my opinion the objects to be obtained from the fourth stage of our course, viz., mounted jumping, are—

(1) To practise the horse in making the new adjustments of weight and balance which are necessary owing to the weight on his back.

(2) To disabuse the horse of the idea—which the lane may have given him—that it is *de rigeur* to jump fast always.

As regards (1), practice is, I think, obviously the main essential. It is the horse who has got to learn something new and not the man ; and

ONE OF THE DOWN-HILL JUMPS IN THE RIDING SCHOOL LANE.

the less the horse is interfered with whilst learning it the better.

As regards (2), it is the man who must do the thinking, and the more he thinks and the greater care he takes, the quicker will he persuade his horse.

It is, as has been said before, essential that after the lane is finished, the mounted jumping should be done at a walk and trot for some weeks. The obstacles should at first be very small, and the whole performance arranged so as to persuade the horse that jumping with a man on his back is the same simple, natural, and enjoyable exercise as the free jumping in the lane.

The attitude of mind of the horse should be one very nearly akin to boredom, but not quite. He should say to himself as he trots up to the obstacle: "What a silly little jump—there is nothing in the least interesting in jumping over such small things and certainly I need not get excited—I am rather bored."

I am convinced that to obtain this attitude of mind it is vitally important that all jumping for several weeks should be done at a walk and trot. The very slowest canter is a very much more exciting pace for the young horse than the trot even though in the latter the horse may be actually travelling as fast. Incidentally, there is also the necessity to be borne in mind of teaching the horse to jump at all paces; and in addition to this it can, I think, be stated with conviction that

jumping at a walk and trot teaches horses to jump off their hocks.

To make a horse get his hocks under him and use them, practise him in starting forward from the "rein-back" at first at the walk, and later at the faster paces. Walking, trotting or cantering a horse downhill will also be found useful as it forces his hocks more under his body than when on the flat; it will also loosen his shoulders.

Probably for the first few lessons it is best to collect the Ride on the landing side of the jump, and then to trot out each horse in turn. It is important that the same even pace be maintained from the time the horse leaves the Ride until he rejoins it. There should not be the slightest increase or decrease of pace. The rider should sit as still as possible, use no more leg than is necessary and let his reins go quite slack over the jump. At this stage it does not matter how the horse jumps as long as he goes quietly and without a check. He must, of course, be rewarded at once. Horses who fuss should be jumped backwards and forwards until quiet.

When all horses go over without checking, the Ride may be dispersed for individual work round about the jumps, and each horse in turn may be told off to go over certain jumps. In this way there is little tendency to excitement as each horse has been working quietly in the neighbourhood of his jump and he can see his friends working round him.

After this horses may be jumped singly or in a string, horses who fret being put in the lead or made to jump the opposite way to the remainder.

After one to two months at a walk and trot the pace should be increased to a canter and later to a gallop, but " rushing " should be stopped at once, even at the faster paces. The obstacles, of course, should get larger as the training proceeds.

What should be the rider's rôle throughout the mounted jumping of the young horse? This is a point about which there is a great divergence of opinion, and I touch upon it with the greatest diffidence.

One may roughly divide opinions into two classes :

(1) Those who consider that the trainer should act a very big rôle in his attempt to " present " the horse correctly at the fence.

(2) Those who consider that the horse should be allowed within reason to do the job on his own, the rider interfering as little as possible.

In the first case without going into details, we may say that it is the rider's duty to judge, with great accuracy, certain distances before the jump, and to settle in his own mind either that (*a*) the horse shall take off from a certain definite spot on the ground, or that (*b*) the horse shall take a certain number of strides after reaching another

definite spot, and then take off. In either case the rider will give the horse the signal or aid when he requires him to take off.

In the second case the rider, beyond keeping the horse straight and at the required pace, interferes as little as possible. He should have his horse in hand when within about 10 yards of the jump, after which he should leave him alone, as there will not be time after this for the horse to get on to his forehand and sprawl. The horse himself decides where he will take off.

Which of these two methods should be taught in the army?

I have no hesitation in saying that with the very exceptionally gifted horsemen No. 1 is almost certainly the best, since the direction of affairs remains in the cool brain and perfectly co-ordinated body and limbs of the rider. Such horsemen as Colonel Geoffrey Brooke, Colonel Malise Graham, and Colonel "Taffy" Walwyn, with a few others have shown us many times how it can be done; but is it practicable for the rest of us? There is no doubt that it must be done perfectly or not at all; and to do it perfectly entails a perfect judgment of pace and distance, and perfect co-ordination of all the muscles and limbs of the horseman's body.

There must, of necessity, be such an intimate liaison between man and horse, such perfect control and such instant response, as is beyond the power of the great majority of horsemen to

NEGOTIATING ONE OF THE RISES IN THE RIDING SCHOOL LANE.

establish. This closeness of partnership may in some degree be built up by a long period of riding the same horse, but even then it is unlikely to be close enough without consummate skill on the part of the rider.

During the approach to the jump and at the take off it is imperative that the horse's mind should remain clear in order that he may exercise his faculties to the utmost ; and it is thus essential that if he is to receive specific orders as to the details of his performance, such orders must be absolutely correct and perfectly clear ; and it may be further argued that the horse is well aware of the correctness or otherwise of any orders which he may receive and that unsound orders merely confuse and irritate him. In presenting a horse at a fence in this manner the slightest mistake on the rider's part spells disaster.

How many remount riders in the Army or trainers out of it are artists enough to accomplish this performance ? I think very few.

Success with No. 2 depends in my opinion, on whether the free jumping has been done properly and thoroughly. If this has been done well, the horse has learnt to look after himself and to correct with lightening speed and precision his own mistakes in stride take off, etc., and to make the requisite adjustments of his balance. It is well known that horses jumping free hardly ever fall.

If the rider has adopted No. 2 method, his most important duty is to interfere as little as

possible, and this rôle is within the compass of a comparatively large number of trained horsemen.

If the training to jump has been gradual and progressive, refusals should be very rare ; if they occur, the causes will be :

(1) Staleness.
(2) Some physical defect, such as a bruised sole or sore shins.

In dealing with the exceptional cases which are due to neither of the above causes, the following points are worthy of notice :

(1) Start again over very small jumps.
(2) Give the horse a short run at his fence, viz., not more than 10 yards. The longer the run the more time he has to decide on refusing.
(3) It is often useful to turn a refuser into a jump unexpectedly.
(4) Generally speaking, a horse gets behind his bit as he is stopping. Keep him well up to it with the leg.
(5) A change of bits or a snaffle may help matters.
(6) Free jumping will almost certainly restore his love of jumping.
(7) Is the rider " jobbing " his horse in the mouth ?
(8) To rein back a horse who has stopped in front of a jump tends to put him still further behind his bit.

CHAPTER VIII

AIDS

As the horse does not understand our language we have had to resort to other means to convey our wishes to him, this we do by means of the aids, which is our method of communicating to the horse that we require him to carry out a certain movement. But the aids should do more than this, they should to the greatest possible extent assist the horse in carrying out the movement. This is a fact which is sometimes lost sight of, and one which in many cases causes the aids to be applied in an incorrect manner. Therefore, from the outset I think it should be understood that any aid which makes it more difficult for a horse to carry out the required movement is fundamentally an incorrect aid. This is especially applicable in the weight of the body.

I should like to point out here that the aids laid down in Cavalry Training were not made to a government "sealed pattern," but were drawn up by officers of considerable experience, both practical and theoretical, after a careful study of all the books on the subject, and a minute examination of the methods in use in foreign countries. It is not suggested that these aids are complete or

infallible, but rather that they are a very sure foundation for anyone who is keen on the subject upon which to work.

The aids are divided into,

1. The natural
2. The artificial

1. The natural might be further sub-divided into (*a*) the mental, by which we mean the will-power of the rider and his other moral qualities and the working of the " association of ideas " in the horse : (*b*) the physical, that is the hands, legs, and body, to which should be added the supplementary ones, i.e., the voice, whip, and spur.

2. The artificial consist of martingales, dumb jockeys, etc.

Now to be able to control a horse and get the best out of him, with the least effort on our part and the minimum discomfort to him, we must be able to apply the aids correctly and scientifically ; to do this we must study the aids. This study of the aids has been divided by Colonel Blaque Belair into three, namely,

The theoretical study of the aids.
The discipline of the aids (i.e., to be master of the means of action).
The employment of the aids.

The first two are frequently not given the attention they deserve ; for of what use is it if we attempt to apply aids, the effect of which we really do not understand, and before we have trained

ourselves, our limbs, to apply them correctly?

Taking the three in detail.

1. The Theoretical Study of the Aids

This is a subject so vast that I can only hope to deal with a few of the more important points.

Taking the mental side first. The rider must look to his own training just as much as the horse's. I think most people agree that a horse can sum up a rider pretty quickly. I would go further and say that a horse, somehow or other, has a very shrewd idea of what is going on in your mind, in so far as he is concerned. What I mean is this. If you put a horse at a fence with a firm conviction in your mind that he is going to refuse that fence, it is a ten to one chance that he will refuse. Therefore, I think we ought to develop our own moral qualities before we can hope to be really successful in gaining control over the horse, striving to develop our own will-power, and to overcome such characteristics as impatience, bad temper, nervousness, etc.

We must also study the horse's mind generally, and the particular horse with which we happen to be dealing. This will be dealt with in the chapter on "Locomotion"; and all I want to mention here is what I think to be one of the horse's chief characteristics, that is his power of memory; and it is this quality which we call into play so much in our dealing with the horse: from this we get the "Association of ideas." This is

the underlying principle throughout a horse's training. We start on the lunge teaching him to obey the voice, and from the "opening rein" we teach him to obey the "indirect rein." There are also many other qualities which deserve attention, such as fear and excitability.

We also want to know something about the horse's muscles, nerves, conformation, etc., in order that we may know of what he is capable, and to study his locomotion. The value of this study will be very clear when the chapter on the "Locomotion of the Horse" has been read.

The physical natural aids.—These, we have seen, consist of the hands, legs and body, and their supplementary aids. It is chiefly the hands and legs which put us into touch with the horse, and help us to sum up his character and training. In studying these aids and their application, we must remember that for a horse to perform a movement he must first of all have position, that is, he must put the various parts of his body in a position which will facilitate that movement. He must also have impulsion, that is, the motive power which causes the limbs to move. It is by means of the aids we give to the horse position and impulsion.

The legs.—The legs are the creators of impulsion, they also displace or prevent or limit displacement of the quarters. They act, resist or yield.

They act when their pressure is increased to cause movement: they resist when their pressure

prevents a displacement of the hind quarters: they yield when their pressure decreases to allow of this displacement. The legs should be applied just behind the girths by a gentle pressure succeeded by a more energetic and intermittent pressure if the horse fails to obey. In connection with this, it is worth noting that a correct application of the legs is impossible if one rides in a saddle, the panels of which are so stuffed that it is only with the greatest difficulty that the legs can be applied to the horse. Henry, Earl of Pembroke, writing in 1778 says, regarding the legs: "Nothing is more ungraceful in itself, or more destructive to the sensibility of a horse's sides than continual wriggling unsettledness in a horseman's legs, which prevents a horse from ever going a moment together true, steady and determined."

The hands.—The hands, by means of the reins, regulate and dispose of the impulsion created by the legs. They control the horse's forehand, head, neck, and shoulder. They can also act indirectly on the quarters by giving to the shoulders a position which obliges the quarters to change their direction. The hands, like the legs, act, resist or yield. They act when their tension is increased, i.e., in checking the pace: they resist when they prevent forward movement, i.e., collection; and they yield when they follow the movements of the head and neck, i.e., in jumping.

When equal tension is exerted on both reins it causes the horse to check his pace, stop or go

backwards. The effort of the rein varies according to the amount of backward tension that is exerted on it. The various actions of the reins have been divided into five, namely—

(1) *The direct opening rein.*—That is, when tension to the right (not towards the rider's body) is exerted on the right rein, the horse's head will be turned to the right. If the tension be increased, the neck and shoulders will follow the head, and, if the horse is stationary at the time, he will turn to the right on his centre. If the horse is in motion and the rider maintains an equal pressure with both legs, he will turn to the right, his hind feet following in the track of the fore feet.

(2) *The direct rein of opposition.*—In this tension is exerted to the right and also backwards towards the rider's body, causing the weight of the head and neck to be thrown back on to the right shoulder. If the horse is stationary he will turn to the right on his forehand or centre. If moving, the backward tension of the rein will cause a decrease in pace, and owing to the weight being placed on the off fore, its stride will be shortened ; consequently, the horse will make a sharp turn, the hind feet following outside the track of the fore-feet.

(3) *The indirect rein.*—If the right rein is brought forward, and at the same time pressed against the horse's neck, tension being exerted towards the left, the horse's nose will turn to the

right, but the action of the rein pressing towards the left will throw the weight on to the near shoulder. This will cause him to turn to the left on his centre, an increased pressure of the right leg will cause him to turn on the haunches. If he is in movement and both legs maintain an equal pressure, he will turn to the right, his hind feet following in the track of his fore feet.

(4) *Indirect rein of opposition, first effect.*—If the rein is carried across in front of the withers towards the left, and backward tension is exerted at the same time, the horse will turn to the left; at the same time move backwards owing to the backward tension of the rein. If the horse is moving he will turn to the left, and at the same time slacken his pace.

(5) *Indirect rein of opposition, second effect.*—Here the rein is carried across behind the withers and backward tension exerted; the pressure of the rein on the right side acts on the whole body of the horse and pushes both for and hind quarters to the left. If the horse is stationary he will passage to the left with his head bent to the right. If in movement he will move obliquely forward to the left.

When riding with the reins in one hand, an indirect rein must take the place of the direct rein. For instance, in the right turn on the haunches when riding with the reins in one hand the left indirect rein would take the place of

the right direct opening rein. Similarly, in the right half pass the left indirect rein of opposition will be substituted for the right direct opening rein.

In teaching turns and circles to the young horse the correct sequence of rein actions must be borne in mind.

Instruction in the obedience to the reins should be divided into three stages, and these should be carefully adhered to.

In the first stage, which should last for 1-2 months, the horse's forehand should be led round by the direct opening rein, with no indirect rein.

In the second stage, which may last 2-4 months, the direct opening rein should be combined with the indirect rein on the neck : the former gradually decreasing in strength and importance, while the latter increases proportionately.

In the third stage the indirect rein may be used alone, as it must be if all four reins are in one hand.

Unless this sequence be observed, there will always be a grave risk of horses learning to turn and circle with their heads and necks turned outwards, which results in a momentary loss of control at the time when complete control is most necessary.

Weight of the Body.—I think the effect of the weight of the body is often ignored in the application of the aids, and yet by a false distribution of our weight we can make it

extremely difficult, and often impossible in the case of a young horse, for him to carry out a movement. For example, in the half passage to the right, if you lean the weight of your body to the left, it will be quite obvious to you that you are making it much more difficult for your horse to perform the movement. Hence in turning we try to help the horse by weighting the leg he uses as a pivot—for example, in the turn on the haunches to the right we lean slightly back and to the right.

The movements of the body are slightly exaggerated in the training of the young horse: in riding a trained horse they should be almost imperceptible. Nothing looks worse than seeing a man swing his body about all over the place.

The Supplementary Aids

The Voice.—The horse has an acute sense of hearing, but whether he can be taught to understand particular words of command is open to argument. For our purpose I think we should rely on the tone of the voice used more than the actual words. Talking quietly has a soothing effect on a horse, the voice can be used to rate him, but shouting should be avoided, it only upsets him. Silence is apt to make him uneasy.

The Spur should be used only when the horse fails to obey the pressure of the legs, or as a punishment. In the first case they should be applied, like the leg, with an intermittent pressure; whereas if it is intended to use them as a punish-

ment they should be applied sharply and with vigour two or three times.

The Whip may also be used if the horse does not obey the leg, or as a punishment ; if used as the latter, two or three good ' rib binders ' applied behind the saddle are ample ; more will probably only aggravate the horse and cease to have any corrective value, as well as giving it away that you have lost your temper.

Artificial aids.—These may be useful in helping us to overcome some acquired vice, or an incorrect position due to faulty conformation. They should be discarded as soon as their object has been attained.

Harmony of the aids.—Although we have studied the action of the hands and legs separately, it must be remembered that it is the carefully regulated smooth way in which the hands, legs, and body co-operate and combine with each other that produces the required movement. This combination has been called the " Harmony of the aids."

Harmony of the two reins.—The action of one rein should never oppose the action of the other, for instance, if the right hand acts, say by the direct opening rein, the left cannot act also, or it will nullify the action of the right rein ; it should first of all yield to allow the right rein to have its effect, and then, if necessary, resist in order to

limit or regulate the movement, when it becomes a regulating rein.

Harmony of the legs.—One leg should rarely act by itself. When both legs act equally they are agents of propulsion. When the right leg acts the stronger to produce a change in direction, the left yields sufficiently to allow the action of the right leg to have its effect, and later may resist to limit the movement. It also must be prepared to act in order to maintain and regulate impulsion, i.e., to keep the horse up to his bit.

Harmony of the legs and hands.—The legs create the impulsion which the reins regulate. Therefore, when the legs act to produce forward movement or an increase in the pace, the hands must first yield to allow of this, and later may *resist* in order to regulate the pace. Similarly, when the reins act to reduce the pace, stop or go backwards, the action of the legs should be directed to regulating the movement.

The reins, as well as regulating impulsion by their backward tension, can produce a displacement of the quarters which the legs should assist. For instance, the right indirect rein of opposition first effect (drawn across in front of the withers) bends the neck to the right, carries the weight on to the left shoulder, and thus throws the quarters to the right by opposing the shoulders to them. The left leg should assist by forcing the quarters to the right.

We see, therefore, that there must be a constant co-operation between the hands and legs, each combining to assist the effect produced by the other.

In the training of a young horse, it is generally necessary to separate the actions of the reins and legs to make them absolutely clear and distinct to him, whereas, in the fully trained horse we can combine the actions till they gradually merge into one.

Lateral and diagonal aids.—When the aids are applied on the same side of the horse, i.e., the right rein and right leg, they are called 'lateral aids.' When applied on opposite sides, i.e., right rein and left leg, they are called 'diagonal aids.'

The diagonal aids seem to be usually the most correct as they tend to put the horse in the correct position more readily than the lateral aids. They should therefore always be used in the early stages of a horse's training, and gradually working on the association of ideas we teach him to obey the lateral aids which we must employ when riding with all four reins in one hand. Lateral aids may also be used as a last resort to force a horse which will not obey the diagonal aids.

2. Discipline of the Aids

We must not only know all about the aids, the various effects of the legs and reins, etc., from a theoretical point of view, but we must be able to apply our study. To do this, we must have perfect

control of our limbs, so that we can employ each aid independently or combined as we desire, and with the exact amount of intensity or delicacy as required. To attain this the first essential is a firm seat, and the surest way to that is plenty of riding without stirrups. By balance exercises and plenty of practice we are able to move our limbs independently one of the other and at such time as we want to move them and gain that suppleness of body which is so essential.

3. Employment of the Aids

Having studied the effects of the different aids from a theoretical point of view and made ourselves masters of their means of action we must be able to employ them tactfully. This equestrian tact has been defined by Colonel Blaque Belair as moderation plus *à propos*, viz. the sense which watches over the economical use of the power of the horse and of the rider. Having determined the movement we require the horse to carry out, we must use only the required amount of intensity to produce it and use it at the right moment.

The rider's indications or signals to the horse must be absolutely clear and unmistakable, and of exactly the requisite degree of intensity. The horse himself knows how much force is necessary ; and if the aids are given with undue vigour he fancies that he is being punished for a crime which he has not committed, and is in

consequence upset by the seeming injustice.

This equestrian tact enables us to anticipate the probable actions of the horse and so be ready to apply the correct aids to overcome resistances or to prevent them if possible.

It is by the seat and legs that a rider should be able to feel everything that is going on underneath him, to feel the amount of impulsion that has been created and to what extent the quarters are under control.

How are we to acquire this equestrian tact? I don't think we will ever learn it from books, but rather by practice and work, riding as many different horses as possible, studying their mental and physical capabilities, and above all by always trying to be in sympathy with our horses.

Examples of Rein Action

RIGHT TURN—On the centre :

1. Right direct opening rein	Or alternative
2. Left regulating rein	Left indirect rein
3. Action of legs to assist the movement.	Right regulating rein
4. No movement of the body	No alteration in action of legs and body.

RIGHT TURN—On the haunches :

1. Right direct opening rein	Or alternative
2. Left regulating rein	Left indirect rein
3. Stronger pressure of the left leg	Right regulating rein
4. Right leg maintaining impulsion	No alteration in action of legs and body.
5. Body to the right and slightly back	

RIGHT PASS—

1. Right direct rein of opposition	Or alternative
2. Left regulating rein	Left indirect rein of opposition (2nd effect)
3. Stronger pressure of the left leg	
4. Right leg maintaining impulsion	Right regulating rein
5. Body slightly to the right	No alteration in action of legs and body.

RIGHT HALF PASS—

1. Right direct opening rein	
2. 3. 4. 5. As for Right Pass	As for Right Pass

The diagonal aid would appear in all cases to be the most correct one, and in the elementary stages of the training of a young horse it should always be employed.

The alternative aids given above must be used when riding with all four reins in one hand. They may also be used in the last resort to force compliance from a horse who is wilfully resisting or evading the action of the diagonal aid.

It must be borne in mind that these definite positions of the reins and their consequent actions are given as examples for the sake of clarity.

In practice many intermediate positions will be adopted, and it is difficult in some cases to put on paper which of the given positions will be used. For instance—in the Right Half Pass, whether the action of the rein approximates more nearly to the direct opening rein or to the direct rein of

opposition must depend on the amount of impulsion in the horse and the consequent amount of backward tension required from the rein. If the off fore has to be restrained to allow the near fore to pass in front of it, the effect of the direct rein of opposition is necessary; whereas if impulsion is lacking and a restraining effect is not required the direct opening rein will be used to lead the forehand to the right without weighting the off shoulder and consequently pinning down the off fore.

"The propriety of the aids is to foresee and prevent faults" (Henry, Earl Pembroke, 1778).

CHAPTER IX

HANDS

Good hands are looked on sometimes as a divine gift, which if not present at birth can never be acquired later.

It is undeniable that there are some men —and more women—who are born with that natural lightness of touch, finesse and sympathy which go far—even without other qualities—towards giving good hands; but it is equally certain that good hands can be attained by nearly all of us if we first study the subject and then practise and work at it.

Amongst Englishmen, in spite of their love of animals generally and the horse in particular, the study of equitation and all that goes with it has been in the past very much neglected; and this fact, coupled with the prevailing use in the past of the snaffle, has been responsible for the comparatively small number of good hands met with and the consequently large number of horses with indifferent mouths and manners.

The snaffle is for horsemen with such bad hands that they cannot use anything else without damaging the horse's mouth.

The bit is not a brake. Its function is to make the horse bridle and thus enable the rider to

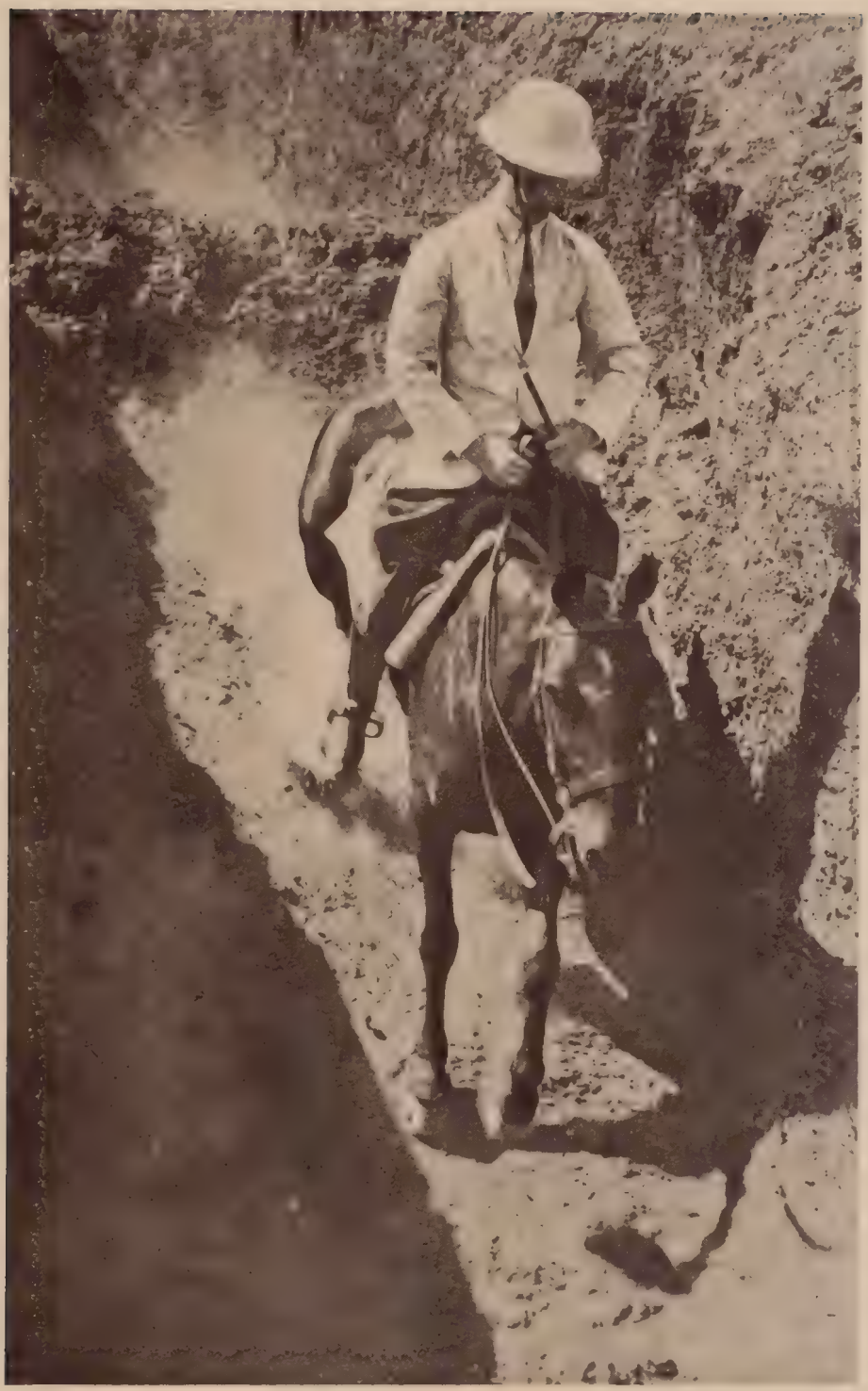
control and direct him by light vibrations. To pull at a horse merely invites him to pull against you, and at this game the horse wins.

In every kind of trade and industry we find men who, starting heavy-handed, become deft by dint of hard work and application and acquire the lightest and most delicate touch. So it would be in equitation if our horsemen would devote an equal amount of thought and work to their own subject.

The first essential of good hands is a *firm seat*, and this must be so well established that even in an emergency the rider instinctively relies on his seat and not on his reins to prevent a catastrophe. This, I think explains why ladies have as a rule light hands, their position in a side saddle by reasons of its pummels rendering their seat very firm and secure—and I fancy that if ever it becomes the rule, and not the exception, for them to ride astride, they will lose this well deserved and enviable reputation.

This is not the place to discuss how a firm seat can be attained. It is enough to say that a horseman cannot be said to have it until he can ride with perfect ease at all paces and over any sort of obstacle without holding his reins.

The second essential is *balance*, which helps the *firm seat* to give an easy poise and flexibility, enabling the rider to be " with his horse," and to harmonize perfectly his own movements with those of the horse.



THE " SLIDE." THE SLOPE AS NEARLY VERTICAL AS GROUND WILL ALLOW. LENGTH ABOUT 40 FEET.

This balance can be attained only by constant practice, by a great deal of riding without stirrups, gripping as little as possible, and by exercises especially designed to give different parts of the body and limbs greater flexibility.

The third essential is *perfect co-ordination* and the independent control of all the parts of the horseman's limbs and body. It is vitally important that we should be able to move either one limb alone or a combination of more than one limb exactly when we wish and with exactly the degree of force which we may require. This quality cannot be acquired without much practice and concentration.

The fourth essential is *a love of horses*. You will not have a good touch on the piano unless you love music and your instrument, and it is exactly the same with horses. There must be the ability to anticipate the horse's intentions. There must be sympathy and a perfect liaison between horse and rider, so that at one moment the horse responds perfectly to the rider's demands, at another the rider by "going with his horse" makes the horse's task so much the easier and more pleasant.

In that best of all books "Market Harboro'" there is a perfect word-picture of the performance of the man with good hands. "The double post and rails about Norton-by-Galby were already visible; but the fox had evidently no intention of entering the gorse. Albeit much against the

grain and what he was totally unaccustomed to in the old country, Mr. Sawyer found himself obliged to ride to a leader. That chestnut five years old was for ever in front of him, now doing an ' in and out ' cleverly, now topping a flight of rails gallantly, then creeping under a tree with a discretion beyond his years, and anon facing and rasping through a bullfinch in the successful temerity of youth, Mr. Varnish sitting very far back the while with the graceful ease of a man who is playing a favourite instrument in an arm-chair."

To my mind this passage shows us the man with a firm seat and good hands, whose horse, though a youngster, is perfectly happy and calm under difficult and exciting conditions. It is satisfactory to know that Mr. Varnish sold the chestnut at a good figure to Sawyer; and we may all hope that if we will persevere to acquire good hands, our dealings in horse-flesh will certainly be less expensive than they have been hitherto.

I may perhaps note here that I am not an advocate for the " very backward seat " of Mr. Varnish. I think that we have made progress in this matter since his day, but Mr. Varnish shows us that whatever the position, as long as the seat is a firm one, the hands will be good and light.

It is perhaps not out of place here to say a word as to the method of holding the reins. The

great essential is flexibility of the wrists and fingers, and each horseman must discover for himself in what position he most easily attains the greatest degree of this quality. A rounded wrist is, I am sure, very helpful, and most riders will, I think, find that if the back of the hand is turned slightly downwards their lightness of touch and flexibility will be increased. As regards the length of rein, opinions differ, some expert equestrians thinking that all horses should be ridden with a loose rein, others preferring a good hold.

I give my own opinion for what it is worth.

I consider that every horse should be trained to go quietly at all paces on a loose rein ; but unless riding " at ease," I myself prefer to keep a constant liaison with my horse's mouth by means of a light feeling of the reins. By this means, I fancy that a more effectual and instantaneous " give and take " can be maintained. The rider's hands should give when the horse yields and take when the horse tries to take, except when the horse's action is justifiable, e.g., the stretching out of the neck when jumping. This " give and take " exemplifies the system of reward and punishment and impresses it on the mind of the horse. When riding with a loose rein there must be a delay—even of the slightest—in re-establishing connection with the horse, and in regaining this connection the slightest clumsiness or mis-timing on the rider's part must cause doubt and annoyance to the horse.

For the rider with bad hands the loose rein may possibly be the lesser evil, but as has been stated above, I am confident that there will be very few bad hands if riders will really try to improve themselves in this respect, and, therefore, my remarks are addressed to the prospective majority with good hands.

The importance of good hands can hardly be over-estimated. The hands direct and co-ordinate the movements of the combined mass of man and horse. They pass all messages and orders to the horse from his rider, and carry back all impressions from the horse. They must be sensitive and sympathetic in the highest degree. They make or mar the entire performance, giving in the one case calmness and confidence to the horse, in the other doubt and distress. Bad hands produce bad mouths, bad manners, bad balance, bad paces, and every other evil. Especially important are good hands to the polo player or the soldier whose right-hand is occupied by stick or weapon, and whose thoughts are engrossed by the game or by the enemy. In both instances too the horse must be well mannered, and this result will not be attained by men with bad hands.

The acquirement of good hands should, therefore, be looked on as one of the vital parts of the mounted soldier's training ; and instructors should exercise the greatest patience and thought to impress this fact on their pupils in the interest of that good friend, the Army Horse.

Let me in conclusion quote from the Earl of Pembroke (1778) : " As for those unfeeling fellows, who continue sticking by their hands in spite of all the teacher's attention to prevent it, nothing remains to be done but to make them drop their reins quite. . . . In short no sticking by hands or legs is ever to be allowed at any time."

And again—

" That hand which, by giving and taking properly, gains its point with the least force, is the best."

CHAPTER X

LOCOMOTION

THE Movement and Locomotion of the Horse may appear to be more a Veterinary Subject than an Equitation one. One conjures up thoughts of the action of levers, of the play of muscles and joints, and other technical details, but purely from the Equitation point of view, it is not necessary to go into the subject as deeply as all that: what, however, is necessary, is to know a certain amount about the horse, his movement, why and how he moves, and what he does with himself when he does move—these movements of the horse are an extraordinarily fascinating study; one can get quite "bitten" with it, and it is fairly obvious that the more his peculiarities and character are studied the more sympathy and fellow-feeling between horse and rider is established.

The Horse's Mind

He is composed of a machine and a mind which sets the machine in motion, and, as this is so, a study of the mind seems essential, for, to understand the working of the machine, one must try to understand the working of the mind.

A horse, remember, has the same inclinations —the same instincts (some more fully developed)— as a man has. There is nothing nicer than a horse with a nice mind—that is to say, a nice calm temperament—and the majority of horses will have nice minds if they are trained with this object in view.

I am sure there is a good deal in the statement that if one has a horse long enough, and gets to know him well enough, he gradually absorbs one's own temperament. This can be easily proved by noticing the ponies on a polo ground. The man who has a calm even sleepy temperament seems to move about on equally calm sleepy ponies, while the man who sees red and doesn't know when he has crossed you is probably playing ponies which also see red directly they get on the ground.

The young horse should be looked upon as a baby, and allowances made for him accordingly.

He is sociable and likes the company of other horses, and feels unhappy when he is away from them—he neighs to attract their attention to him when he is alone. This social trait in his character is a great help during the course of his training, for it makes him unafraid to do what he sees other horses doing—he will go where they go, and do what they do—follow them over a jump, for instance. Making much of him by patting him on the neck usually gives him pleasure, and gives him the impression that his rider is

pleased with him, and is trying to be friendly to him, and he tries to respond accordingly, by allowing himself to be controlled and submitting to the will of his master. On the other hand, bad treatment caused by loss of temper gives him the opposite impression, and makes him feel that he is looked upon as an enemy, and makes him afraid, or if not that, he makes up his mind to put up a show against his rider—oppose him and possibly injure him.

This susceptibility to fear is a great drawback at times, but actually it is *the* characteristic which is traded on most in mastering him—the mastery of the horse is based on his trust and confidence in his trainer, but fear plays a large part in the initial efforts to get him under control. Later on this fear merges into memory and finally disappears. I refer here to the fear of punishment, which makes him obey ; for instance—the whip, which he is instinctively afraid of—used with a lungeing rein, makes him move away from it, later on he remembers that he was expected to move when he was shown the whip and heard the voice, and finally he moves on hearing the voice without worrying whether the whip is there or not.

Probably his chief characteristic is his extreme nervous excitability, which causes him to move on the slightest sound, threat or touch. The facility with which he puts himself into movement, at the slightest signal, is the greatest

attraction about him. It is here that he differs from other four-footed domestic animals of the same type. A donkey, a mule, or a bullock, for instance, is built in much the same way, but one gets no pleasure in attempting to ride him. It isn't that these animals can't move easily, it is that they won't move at all. It is all a question of temperament, and this nervous quick mind to which I have just referred.

The mind of the sluggish horse resembles that of the donkey, though it is not nearly so bad. Why is it that a donkey is such a dead unpleasant thing to ride? Is it because he has such a thick hide that he can't feel the indication you give him with your legs? Is this the reason why you have to " bang " your legs on to get him to move at all, and even then he moves after an appreciable time?

It may be due to this, but I think the mind has even more to do with it. The actual process that goes on when the legs are put on is as follows—

The pressure of the legs causes a message to be sent up to the brain by the sensory nerves located behind the girth—the brain receives the message, realises from memory that on receiving a message of this sort it has to function in a certain way, and sends a message down to the limbs by the motor nerves, which command the muscles which operate these limbs. In much the same way, a fly settles on the horse—the message sent up to the brain by the sensory nerves is

"that tickles." The brain sends a message, through the motor nerves, to the muscles to take action, and the muscles accordingly twitch, and the fly is disturbed. The quickness with which the brain acts in receiving and passing on these messages really constitutes the difference between the quick, alert horse and the "slug." The one's brain is active and alert and ready to anticipate what is required—that is why the active, excitable pony almost jumps out of his skin at the slightest pressure of the legs, sometimes before the pressure is put on—the other's is slow in action, and the connection has to be thought out before he commits himself.

The one indication we have as to the quickness or otherwise of the horse's mind is his eye. The knowledge that he can't simulate a different expression—can't be insincere—makes it all the easier. The quick, active horse has a quick intelligent eye, and the tired old slug has a tired, bored expression. The rogue looks a rogue—he can't pretend that he is the perfect Ladies' Hack.

All this is probably realized by most lovers of horses. My only reason for mentioning it is to emphasize that the mind of the horse is worth studying—his mind is too often taken for granted, and enough conscious attention is not given to the study of the temperament. I do think that the best horsemen are those who study their horses, understand their minds, and know all

about their likes and dislikes, and the more one understands things from the horse's point of view, the better one will try to ride him.

The Horse's Movement

Having considered the mind one can go on to a study of the machine. This is a vast subject, and one can spend a lifetime on it : for all practical purposes, however, it is only necessary to study movement in some of its general aspects.

The horse has to prepare himself for making any movement by adopting suitable positions beforehand—therefore on seeing him take up a preparatory position the movement he intends to make can generally be anticipated. A horse which is going to paw the ground first gets his weight back and on the diagonally opposite hind leg. A horse which is going to kick throws his weight forward to free his hind legs. A horse which is going to buck does his utmost to get his weight forward by lowering his head and neck. A horse which is going to refuse a jump starts digging his toes in, and getting his weight back, when he is being pushed up to his jump.

It follows, therefore, that for every movement he makes, he has to shift the weight of his body accordingly—that is, he shifts his centre of gravity. Now, in order to enable him to carry his own weight and the weight of his rider, at all paces and in all movements, with the greatest ease and com-

fort to both, the first problem to be solved is to try to make the centre of gravity coincide with the centre of movement, or rather, make the perpendicular through the centre of gravity correspond with the perpendicular through the centre of movement.

This sounds rather technical, but I will try and make it clear by means of a simile. Suppose you are in a two-wheeled trap. The centre of motion is, of course, the axle—the centre of motion being part of the trap round which all the other parts move. Now, in order to get the best out of that trap, and to avoid putting too much weight on the horse, and, at the same time to save yourself from being tipped out behind, you do your utmost to distribute your weight evenly on both sides of the axle—in other words, you try and make the perpendicular through the centre of gravity correspond with the perpendicular through the centre of motion, and you find that not only does the trap run more easily, but that you travel round corners more safely than if you had your weight distributed in any other way.

The fact of the matter is, that your trap has perfect equilibrium, and so it is with your horse—you aim at getting your centre of gravity to correspond with the more or less fixed centre of motion, which is put down by various authorities as being located just under the saddle.

This illustration may not seem at first sight to be appropriate, but it has some bearing on the subject.

The fore legs of a horse are the bearers of most of his weight, and the hind legs are the propellers. The fore legs have a springy lever action and lift the weight for the hind legs to shove it forward. If the horse's weight is too far forward the fore legs get more weight than they should carry, and consequently get used up much more quickly—on the other hand, the hind legs being lighter don't have to push forward so much weight, and consequently can push forward what is required much more strongly ; that is why a racehorse leans on his bit and carries his weight right forward.

If, on the other hand, the horse's weight is too far back, as it is in the circus and the haute école horse, the hind legs begin to be " bearers " and speed is diminished and the hocks begin to suffer.

We ought, therefore, to aim at the ideal, by trying to get him to carry his weight as nearly as possible to correspond with his centre of motion—just as we did in the trap.

The centre of gravity, of course, vibrates when the horse is in motion ; it is continually changing according to the pace the horse is going—for instance, at a trot, the centre of gravity keeps travelling backwards and forwards according to which fore leg is on the ground. It moves along the diagonal, and also moves laterally from one diagonal to the other. This is easily proved when one remembers the difficulty experienced in preventing the young horse from breaking into a

canter when he was being taught to trot out; he was carrying his weight so far forward that his fore legs were unable to support the weight thrust forward more and more rapidly by his hind legs, and he consequently had to push forward a fore leg, immediately followed by a hind leg, to save himself from falling, and thus broke into a canter. It is the same when he changes from a canter to a gallop. His stride gradually lengthens, and he eventually settles down into a gallop.

The Paces of a Horse

The study of the paces of a horse is a most fascinating one: it, again, is a subject that one is rather apt to take for granted, but the more one delves the more interested one gets. It is easily studied, for it is all a matter of observation and, to a certain extent, deduction; everyone knows the difference between a walk and a trot, but how many people are there who can tell exactly what the difference is? Not only is the subject vastly interesting, but it is vastly important. I cannot do better than quote the reasons given in this connection in the chapter on Locomotion in the Book on Equitation, produced by the R.A. Equitation School, Ambala.

A knowledge of the paces of the horse is important for the following reasons:—

1. That we may get the best out of him, and

be able to do long distances on him with the minimum fatigue to both.

2. That we may know how and when to apply the aids.

3. That we may be able to train him properly, and make him handy at all paces and on either rein.

4. That we may know how to avoid overworking a gummy leg, and diminish the effects of old sprains and infirmities and avoid new ones.

Before going into each pace in particular, and at the risk of being too elementary, I shall mention some of the most common terms used in speaking of the paces of the horse, and the meaning of them.

A stride is the distance from one footprint of any leg to the footprint of the same leg when it next comes in contact with the ground.

The "period of suspension" is the period in the stride, when all four feet are off the ground simultaneously. The word "support" is used to denote the fact that the weight of the body is borne by the limbs mentioned, e.g., "off fore support" when all the weight is borne by the off fore.

When speaking of the limbs—

Near fore and near hind are called Left Lateral.
Off fore and off hind ,, ,, Right Lateral.
Off fore and near hind are called Right Diagonal.
Near fore and off hind ,, ,, Left Diagonal.

Other terms not so generally used are—

"Marched," meaning a pace where there is no period of suspension.

"Leaped"—A pace where there is a period of suspension.

The Trot

I have put the trot first because it is much the easiest to talk about and understand. The definition of a trot is that it consists of the alternate action of the two diagonals. The right diagonal, that is, the off fore and near hind, come to the ground together, followed by the near fore and off hind, and so on: there is, therefore, a diagonal support right and left.

A trot may be either "Marched" or "Leaped," that is, there may or may not be a period of suspension between the coming down of each diagonal. At a fast trot there is a well-marked period, but the slower the trot the less lengthy the period of suspension, and a horse at a very slow trot has a continuous support.

The trot is the best pace for a horse during a long march which has to be done quickly—the reason for this is fairly obvious when one realizes what the pace is.

1. Each diagonal does an equal amount of work, and if the horse is properly balanced each limb does an equal amount of work—no one leg should therefore tire more than the other.

2. The weight of the horse and rider is supported by two legs simultaneously.

3. Their support is diagonal and therefore more stable

"Cavalry Training," Volume I., lays down that a recruit is to be taught how to change the diagonal. From what I have said I think it is clear that in order to make each pair of limbs deal an equal amount of jar, the rider should change the diagonal at regular intervals—nearly every horseman when rising at the trot favours one particular diagonal. He feels uncomfortable when he changes on to the other, but in order to save his horse—particularly when covering long distances—it is up to him to see that he doesn't ride a horse with two tired limbs and two comparatively fresh ones, for that is what it amounts to.

The use of being able to rise on either pair at will is obvious when riding a horse with a "gummy" leg, which it is necessary to save; and it can easily be demonstrated by riding a slightly lame horse.

The difference between "sitting down in the saddle" and "rising" at the trot is, that when sitting down the rider bumps up and down in the saddle as *each* diagonal comes to the ground: whereas in rising he rises and comes down on the same diagonal each stride.

Purely as a matter of interest—the paces of the amble are very different from those of the

trot. Whereas, in the latter the limbs move in diagonal pairs, in the former they move in lateral pairs. Like the trot, the pace is one of two time in which the two laterals follow one another. N F, N H come to the ground together, followed by O F, O H, with a period of suspension between each lateral.

As a pace it has all the advantages claimed for the trot, except that it has the lateral pair support.

It has the advantage over the trot in that it is very comfortable for the rider, who hardly moves in the saddle—the question of rising does not come in.

The Walk

Definition.—The walk is a slow marched pace of four time in which the four limbs succeed each other diagonally, rise and touch the ground separately, and produce four equally spaced beats.

It is most frequently the fore foot which commences the step—suppose the near fore leads—the paces are N F, O H, O F, N H. When the N F has made half its step the O H begins to follow—just as the O H is coming to the grounds the off fore moves forward, and it is followed by the N H.

To consider the question of how he carries his weight at the walk—suppose again that the N H

is coming to the ground, the N F is just preparing to move forward—the horse's weight for the moment is on his O F, O H—that is, he has right lateral support. He then moves on to the right diagonal, because his N H is on the ground at the same time as the O F. From this he moves on to his left lateral and then on to the left diagonal, and so on over again.

(1) N F comes to ground, O F begins to go forward. Horse's support is on N H, N F (Left lateral).

(2) O H comes to ground, N H begins to move. Horse's support is on N F, O H (Left diagonal).

(3) O F comes to ground, N F begins to move. Horse's support is on O F, O H (Right lateral).

(4) N H comes to ground, O H begins to move. Horse's support is on O F, N H (Right diagonal).

The walk, therefore, is a slow pace which places least strain on the horse's limbs. There are never less than two limbs supporting his weight—all limbs do the same amount of work.

The Canter

The canter is a pace of three time with a period of suspension, in the case of nearly all riding horses, and no period of suspension in the majority of heavy draught horses.

It is said that what actually happens when a horse canters, is that he gallops in front and trots behind—it can also be defined as a trot in which the beat of one of the diagonals is dis-associated instead of remaining simultaneous.

The footfalls are as follows—

Near fore leading—

(1) Off hind.
(2) Off fore and near hind together (sometimes the O F slightly precedes the N H).
(3) Near fore.

and similarly with O.F. leading.

(1) N H
(2) N F and O H
(3) O F

As the horse quits the ground with his leading leg he raises his forehand off the ground, and there is a period of suspension before the diagonally opposite hind leg comes to the ground again. This

depends on the speed of the canter and the activity of the horse. With a heavy draught horse there would not be a period of suspension. The faster the pace the more pronounced the period. It is fairly obvious that the leading fore leg at one time has to take the whole weight of the body—it therefore has more work to do and tires more quickly than any other—for this reason, unless the leading fore leg is changed frequently, the canter is a tiring pace for a horse. A horse quite frequently changes his leading leg on his own—the reason, of course, is that he wants to rest the particular leg.

While discussing the canter we might think about the application of the aid for the change of the leg. Now, when you want to make a horse change you must make him do so when he can change the leading fore leg and the leading hind leg at the same moment. He changes his leading fore legs when *both* fore legs are off the ground, and he can change the leading hind leg when both hind legs are off the ground, therefore he can only change simultaneously when all four legs are off the ground, i.e., during the period of suspension. The correct time, therefore, to apply the aid is just before the period of suspension takes place, that is, when his leading fore leg is on the ground.

The change of legs at the canter is one of the most important movements which the horse must learn. Unless our horse can change his legs

quickly and without effort, he will lose in speed and agility at his turns, and will be liable to cross his legs and fall. The fore and hind leg should change simultaneously.

Many riders make the mistake, when training the young horse to change his legs, of swinging their bodies forward and to the side to which they wish their horse to change. In this way they do certainly force their horse to change in front, but as often as not the hind leg does not change.

To change the fore leg is comparatively easy for the horse, whereas the change behind is much more of an effort. It is on the latter, therefore, that the rider should concentrate, knowing that if the horse changes behind it is long odds that he will do so in front too.

He should, therefore, lean his body back and outwards in order to pin down the hind leg which will be the first pace of the new canter, and to lighten the fore and hind legs on the other side, which must be free to get forward.

For instance, suppose that we are cantering with off fore and off hind leading and wish to change, the correct aids are—

(1) Pressure of both legs to bring the hind quarters more under the horse, right leg the stronger.

(2) Body back and to the right to pin down the off hind and to lighten the near side of the horse.

(3) Raising of the forehand by a light feeling of both reins.

N.B.—I do not favour any rein aid other than the above; and I consider that it is most important not to allow the horse's head to be bent outwards during the change.

Cantering a horse along the slope of a hill will tend to make him lead with the leg which is on the higher level.

One often sees a horse change in front and only change behind after you have put on your aid more strongly—this usually happens when the pace is slow, because the period of suspension is less pronounced, and he probably hasn't time to change simultaneously. This explains why, with some thumping big clumsy horses, you have to pull them back into a pace or two at a trot before you change the leg.

The Gallop

The gallop is really an extension of the canter —but whereas the canter was a pace of three

time, the gallop is a pace of four time. What happens is this—

Suppose the horse is cantering N F leading, he is gradually pushed along faster and faster; his stride, therefore, gets longer and longer. Eventually, the association between the diagonal is broken and the N H comes down first, then the O F and then the N F (the leading leg). As in the canter, the period of suspension takes place between the coming down of the leading leg and the contact of the opposite hind leg.

The pace then is one of four time, and the footfalls are (N F leading) O H, N H, O F, N F —the interval between the coming down of the N H and O F constitutes the difference between the gallop and the canter.

As in the canter, the leading leg has to do most of the work : all the remarks, therefore, made on the canter apply equally to the gallop.

The Mechanism of Jumping

The jump consists of the following phases—

(1) The raising of the forehand.

(2) The projection of the body off the ground.

(3) The landing and getting away on the far side of the fence.

The jump therefore can be defined as the

projection of the body off the ground by means of the straightening of the hind limbs after the forehand has been raised.

Suppose you canter up to a jump, the horse first of all raises his forehand by straightening the retlock joint of his leading foreleg. In the meantime the two hind legs are brought down almost simultaneously very close to the fore leg, he straightens these hind legs and propels his body, the forehand of which has been lifted by the leading leg into the air. While he is going over the jump he decides which leg he will land on. Usually he lands on the one he took off on. Suppose this to be the N F. While he is coming down, he thrusts out the N F straight (he may straighten out both fore legs, but he only lands on one). He lands on the N F, the O F coming down very shortly afterwards in front of the N F to support. The N F, directly the O F is on the ground, moves forward to make room for the N H, which touches the ground slightly in front of where the N F rested—the same thing happens with the O F and O H—which is the last leg to land and which, consequently, supplies the propelling power for the continuation of the same pace of a canter, N F leading.

From a walk or a trot he takes off from and brings his hind legs under him as required, hence the value of jumping from slow paces, when the horse brings his hocks right under him.

A point worth remembering is the fact that

the faster one goes at a jump the more weight is thrown on the horse's forehand, so the more difficult it is for him to raise his forehand. What one aims at is to regulate one's pace when jumping a big obstacle to the minimum which will take him over.

CHAPTER XI

LEARNING TO RIDE OVER JUMPS

THERE are at least two reasons why jumping forms such an important part of the horseman's training and subsequent performances.

The first is, that it is to most riders the most pleasurable part of the whole business. There is nothing more delightful then negotiating an obstacle, when both horse and rider each does his job neatly and efficiently. The second is, that as training for the young horseman, and as practice for the older one, there is nothing so valuable.

Over a jump the rider, if he is to do his share of the work properly, must have the most complete control over his balance: his seat must be firm; there must be no undue movement; and he must be in the highest degree "with his horse." He will also gain confidence as he learns that the business is not so dangerous or so difficult as he at first thought. If one had sufficient horses I do not think that any of us, young or old, could ever do too much jumping. As in everything else, the greatest care must be taken from the beginning not to frighten the learner. If he thinks that he will fall off, he will certainly

get into the way of gripping with undue force; this will lead to stiffness, which will prevent him from "going with his horse." Confidence and the certainty that he is not going to be hurt will enable him to concentrate his attention on his position and balance, and the easy poise and flexibility which is so vitally important.

When the beginner has become fairly firm in his seat and has learnt to balance himself and go "with his horse" at all paces on the flat, his instruction in riding over fences should begin. Only quiet horses who jump freely but not too big should be used; and if possible the first lessons should take place in an enclosed place.

At first the learner should be allowed to canter over poles laid on the ground or raised a few inches off it. To save the horse's mouth the reins should be fastened to the D's. of the head-collar or to the noseband. Every two or three days the jumps should be raised two or three inches until the ordinary sized 3′ training jump is reached. As soon as the learner has gained confidence he should every now and then take the jumps without his stirrups, and later without his reins. In certain cases with riders whose seat is very loose, or who have difficulty in acquiring confidence, it will be found useful to tie both stirrups together under the horse's belly. This will prevent the stirrups and consequently the rider's feet and legs from flying outwards and upwards, and will thus make falling an impossibility. Care must be taken in

tying the stirrups together. The strap or string must become taut when the rider's feet and legs are in the natural correct position.

After the first few lessons it is best to observe each pupil carefully over a certain number of jumps in order that faults may be spotted and corrected before they have a chance of becoming habits.

As regards jumping without reins, it is at first as well to allow the pupil to hold to a strap round the horse's neck, later on to hold his breeches, after that to press down on to a small cane held across the withers, and lastly to push his hands downwards and outwards as his horse is jumping.

After the first few lessons, during which the beginner is allowed to shake down over his jumps as he pleases, the instructor must demonstrate and explain the correct positions of the body, legs and hands. The pupil should learn from the very beginning that he should move as little as possible ; the only movement necessary being that which will take him exactly " with his horse " in absolute unison.

As the rider approaches his jump he should slightly tighten the grip of his knees and thighs, keeping all the rest of his body lissom, without being slack. He should look well out to his front. As the horse takes off he should very slightly raise his seat from the saddle, press well down with knees and thighs, and lean his body very slightly forward. The lower part of his leg and

his feet should remain in their original position (viz. just behind the girth) throughout the performance. The body should remain practically perpendicular *to the ground* throughout, but it will be found that unless the beginner leans slightly forward he will get left behind and will job his horse in the mouth.

Now for the rider's hands. This is perhaps the most important matter in riding over fences. If the hands do not learn to go with the horse, a job in the mouth is the certain result; and a few jobs will spoil most horses, making them either rush their fences through fear and a desire to get through a disagreeable and painful performance as quickly as possible, or refuse to jump altogether. A horse, when he jumps, stretches his head and neck out in order to get his forefeet well in front of him to land on, and also to get a good look at what is in front of him. The rider's hand must follow the horse's head and neck exactly as it goes forward, neither too soon nor too late. If the hands go forward, in anticipation of the movements of the horse, contact with the horse's mouth will be momentarily lost; if the hands, on the contrary, are late in their forward movement the horse will be jobbed in the mouth.

In order, therefore, to get the hands to coincide exactly with the movements of the horse, there must be extreme delicacy of touch, coupled with great flexibility of the fingers, wrists, elbows, and shoulders. The importance of the rôle played by

(*Upper*) HOW NOT TO DO IT.
(*Lower*) SHOWING CORRECT LENGTH OF STIRRUP LEATHER AND CORRECT POSITION OF LEG.

the shoulders is often not realized, but I am convinced that unless these are able to come forward with great ease the work of the other parts of the arms will be made so much the more difficult.

Stiffness in some part of the body or limbs is the usual fault amongst beginners; and it is an even greater handicap when jumping than at other times. It has been my experience that contractions of the loin and neck muscles are the most common causes of stiffness when jumping. To correct this fault I have found that riding without stirrups or reins down a lane of very small jumps placed at irregular intervals has been effective. The pupil is told to turn his head or body right or left over each jump, to swing his arms, to salute, to whistle or sing, or to take his coat off or to put it on again. Any such exercise is useful not only to prevent him from contracting his muscles, but also in distracting his attention from the jump.

I have said above that the thigh, knee, and lower part of the leg must remain throughout in the normal position. The reason for this is that if the lower part of the leg flies forward the knee joint will straighten and lose its power to act as a shock absorber, and the tendency of the body will be to go back and the hands to fly up. If, on the other hand, the lower part of the leg moves back the body will tend to be swung too far forward, and the heels and spurs, if worn, will worry the horse; and most probably a great

part of the grip will be transferred from the upper to the lower part of the leg.

The beginner must learn that in jumping the horse has to make instantaneous and very accurate adjustments of weight and balance, and that any undue movement on the part of the rider, or one which is not in harmony, will increase his difficulties tenfold and will cause him annoyance and agitation at the very moment when it is imperative that he should be able to concentrate calmly on his task.

I think that it is best to start jumping lessons at a quiet canter, as the horse's leap at this pace is easy and smooth. Later on, of course, the pupil must be practised at all paces, as well as over every variety of obstacle.

Practically all horses jump well if they have been properly trained, and it is my belief that the less we interfere with them the better. For this policy of non-interference and unison much practice is necessary, but the pleasure we get from the boldness and agility of the good horse well repays us for any trouble we may have taken.

Note. See Chapter VII, "Teaching the Young Horse to Jump, Later Stages."

CHAPTER XII

ROAD EQUITATION

In all enclosed and cultivated countries a great part of the riding done must be on the road. Not an ideal place for schooling horses! No, but a great deal of work can be done on the road if the trainer has a little ingenuity. Let us suppose that our ride to-day will be wholly on the road.

We start at an ordinary walk to allow our horses to walk off any little stiffness there may be, and to give the saddles, etc., a chance of working into the most comfortable position.

After about five minutes of this, we do five minutes at an ordinary trot to warm our horses and get their backs down.

We then walk again, changing constantly from an extended walk to a collected walk, taking care that our horses flex and bring their hocks under them while at the collected pace. We halt occasionally, making our horses stop straight and remain immovable, and we occasionally dismount and mount again.

After ten minutes of this, we do some half passages and then full passages from one side of the road to the other, trying to get the horses bent from the poll in the direction in which they

are going with the whole body from poll to croup in one straight line and parallel with the direction of the road. Occasionally we halt during a passage and then continue the movement. After a while, in order to instil instant obedience to the leg, we practise changing suddenly and sharply from left pass to right pass and vice versa, trying to get our horses to flex during these movements. We do all this work first at the walk and then at the trot.

We have been out now for half an hour, so we now dismount and sit down, teaching the horses to stand still without fidgeting. We look round them and see that the saddles, etc., are not rubbing and that the bits and curb chains, etc., are correct. After a few minutes halt we walk and run, leading our horses, making them at one time follow us, at another come alongside. During this period on foot we can do a little dismounted work, such as reining back, the bending lesson, head carriage work, etc.

We then mount and dismount two or three times from the off side and without stirrups.

We then set off at a walk and do a few turns and circles first from the passage and then in the ordinary way ; after that the same at a trot.

Then if the going at the side of the road is not too hard we get into a canter, pulling back sometimes to a trot, sometimes to a walk, and sometimes to a halt ; whichever it is, the horse must do it with his hocks under him, smoothly,

and without swinging his hind-quarters to the right or left. Each time we start the canter our horses are made to lead with the leg we desire; and if a horse favours one leg more than the other we do more on the leg which he dislikes leading on, unless there is any unsoundness.

If our horse is sufficiently advanced in his training we shall make him change his leg at the canter on the straight, but it should be remembered that this is a difficult movement for the horse, and if started too early in the training may lead to faults which will be difficult to eradicate afterwards.

On our way home we shall trot for at least ten minutes without stirrups, leaving the reins as loose as possible.

The above is only a specimen of what can be done in a morning's ride on the road. Plenty of other things can be practised, and stress will, of course, be laid on things one's horse may be bad at, such as opening gates, standing still as vehicles or other horses pass, etc.

In the above I have dealt with the individual horse. If riding in company, other things can be practised such as passaging in towards and away from another horse, meeting and passing another horse, passing another horse from behind, standing still as another horse passes from behind. All such exercises help to "manner" the horse and make him a more pleasant ride. It will, of course, be understood that the rider will only indulge

in movements for which the stage of training arrived at by the horse fits him.

Horsemen should never waste time doing nothing. The road can be usefully employed as a training ground.

Always inspect saddlery before starting out.

CHAPTER XIII

BITTING IN THEORY AND PRACTICE

About one hundred years ago Don Juan Segundo committed to paper the results of many years experience and experiments under the heading of "A Treatise on the Suitable Bitting of all Horses." That this treatise created considerable interest at the time is shown by letters from contemporary equitators in all parts of Europe, and by the enthusiastic way in which Segundo's teaching and his bits were taken up by the then "Cavalry Riding Establishment" at St. John's Wood Barracks, and by the "Royal School of Cavalry" at Saumar in France.

It seems that we are indebted to Benjamin Latchford, the famous spurrier and "lorriner" —or bit maker—for first translating this treatise, and introducing the Spaniard's bits to England. Since Segundo's day, many experts, and still more nonentities, have given us the benefits of their knowledge, so that our difficulties now are reduced to sorting the grain from the chaff, in the light of our own experience, and with the help of our own powers of observation. The fact remains that a large proportion of horsemen to-day would seem to have but little idea of the theory

of bitting horses, a fact made patent not only by the ill-proportioned instruments so frequently seen in horses' mouths, but by the manner in which even well designed bits are sometimes fitted. Some horsemen still believe that there is a "key to every mouth," and that it is only necessary to go on trying a sufficient number of bits, to convert the most unmanageable tear-away brute into a ladies' hack. At the risk of incurring the displeasure of the firms who sell the bits I hope to explode this fallacy. If there is a key to every mouth it may be said to be the elimination of pain and discomfort, and the substitution of ease and comfort. In support of this argument I would ask you carefully to watch a trained squadron of cavalry; it will be seen that every horse is ridden in the same pattern bit, yet all are pleasant rides. We may say that the basis of all horse training is,

(1) Free forward movement.
(2) Balance.
(3) Collection.

The bit should help us towards these desiderata; it must assist us to control the impulsion which we create.

The bit is not a mechanical machine which stops a horse: you cannot stop a moving mass upon which you yourself are resting by pulling on the front end; for instance you cannot stop a motor by pulling a rope attached to the front

axle, if you are in the motor. So with the bit. The reason we are able to control a horse with a bit is because his memory and muscles have been trained to obey certain indications given by the bit; we are no more able to control a green youngster on the first day he has a bit in his mouth, than we should be by tying the reins to his tail, because neither his memory nor his muscles have been trained to understand and obey.

As with all horse training, the system of reward and correction is the key to training to the bit. To take one example, we feel the snaffle in a young horse's mouth, which causes him slight discomfort, in order to evade which the horse, after perhaps trying one or two other expedients, raises his head. Instantly we ease the hand, giving relief. In course of time his memory and muscles are trained to obey this indication. We begin to understand one another.

Before discussing the types of bits, and the various ways in which they may act, it would be well to ensure that we understand the conformation of the mouth itself.

The *Bars*, or that portion of the mouth which lies between the incisors—or front teeth—and the molars—or back teeth—consist of a narrow ridge of bone, almost like a knife edge sharp side upwards, covered by a thin layer of flesh, full of a large number of sensitive nerves. The bars are extremely easily damaged, both by the bit itself

on the bearing surface and more frequently by the bit pressing the sensitive flesh down on to the sharp bone below. For this reason, the habit of always examining one's horse's mouth before handing him over to the groom is strongly to be commended. If anyone should doubt the necessity of this, let him walk round a string of polo ponies after they have played two fast *chakkars*. I have done this many times, and comparatively seldom seen a pony whose mouth was quite unharmed, whereas red inflamed flesh, dark blood blisters and deep, freely bleeding wounds have been common; several times the whole jawbone has been found to have been splintered.

The *space between the bars* is of importance, since it should be sufficiently large to allow plenty of accommodation for the tongue; otherwise there is likely to be perpetual trouble from the tongue becoming pinched, and consequently withdrawn and put over the bit. Since nature has handicapped some horses in this respect it is a matter which might receive more attention from many sportsmen when buying youngsters; the disability will be found particularly common amongst Indian or "Country Bred" horses. English horses are as a rule well provided for in this respect.

The *lips* are comparatively callous, and capable of being stretched about as far back as the first molar. But it is by no means difficult to injure them by over-stretching, bruising or pinching,

all of which are common forms of mouth injury.

The *tongue* is composed of flesh containing nerves and covered with skin. It is considerably less sensitive than the bars, but it is as well to remember that this is at least partly due to its mobility.

The *chin groove* is the smooth rounded portion of bone on the under surface of the lower jaw, immediately below the bifurcation of the branches of that jaw. It is covered with flesh and skin.

Immediately above the chin groove the outer surfaces of the bone become sharp, rather like the bone in the bars of the mouth, and have not got such a good covering of flesh. The chin groove itself is not very sensitive and not very easily damaged, but just above it cuts and sores may easily be inflicted with much irritation and pain. The extreme importance of this fact will be noted later. We may now get on to looking at the bits themselves. There are only three kinds of bits in existence,

(I) The snaffle.

(II) The curb, with or without a bridoon.

(III) The pelham.

There are many variations of each kind, of which we will examine a few under their various headings.

A bit, of whatever sort, acts in one of the four following different ways:

(I) On the corners of the lips: e.g., the ordinary action of the ordinary snaffle, or the only action of a "gag."

(II) On the sides of the lips and bars and on the tongue, with a "nutcracker" effect; e.g., the action of a jointed snaffle with the hands held very low, or through the medium of a short running martingale.

(III) On the bars or corners of the lips: e.g., an unjointed snaffle or the upper rein of a pelham, according as to whether the hands are held high or low.

(IV) On the bars and chin groove together, e.g., the action of a curb.

SNAFFLES

All snaffles are direct action bits; that is to say that the intensity of their action depends directly on the hardness of the pull, there being no question, of leverage, as with curbs and pelhams.

Snaffles themselves may be again sub-divided into four types—

(a) The ordinary jointed snaffle.
(b) The unjointed snaffle.
(c) The snaffle with cheeks.
(d) The gag.

There are several varieties of each type.

(a) The ordinary action of the jointed snaffle is on the corners of the lips, and its correct function is solely to raise the horse's head. The snaffle has no stopping effect unless an incorrect and harmful action be employed. By "no stopping effect" I mean perhaps "no controlled stopping effect." The rider has no control over his horse's movements *unless the latter is willing to submit.* The reason for this is as follows. On feeling the snaffle reins, the bit is drawn up into the corners of the mouth, pressing against the lips. The tendency of the horse is to raise his head slightly, and this should have been the object of our action, the tension being immediately relaxed on the horse's compliance.

But if instead of relaxing the tension we continue to pull the rein, what will happen? The lips will become more and more stretched to an unbearable extent causing acute pain. There is no tendency to induce a flexion, which would cause the horse to collect himself and come in to your hand. On the contrary, the horse having complied by raising his head to the utmost limit (see Fig. 1) and feeling the pain becoming worse, is far more likely to try and run away from the pain than to stop. This is of course, particularly the case with a youngster, and probably most of us have seen luckless horsemen being taken complete charge of by a horse whose head is in the position depicted. It happens that only a few weeks ago I saw a well-known Cavalry

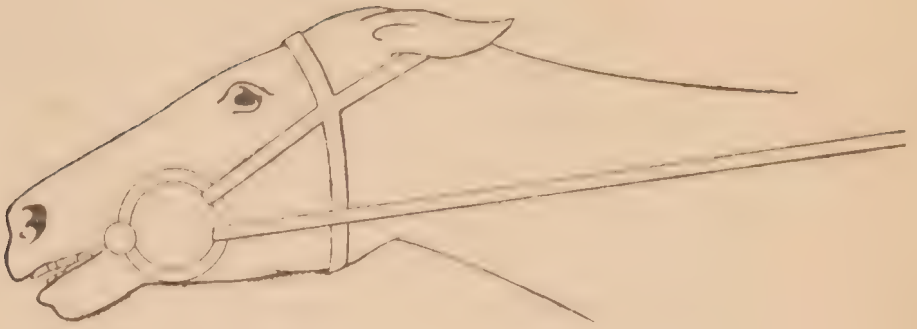


fig. 1

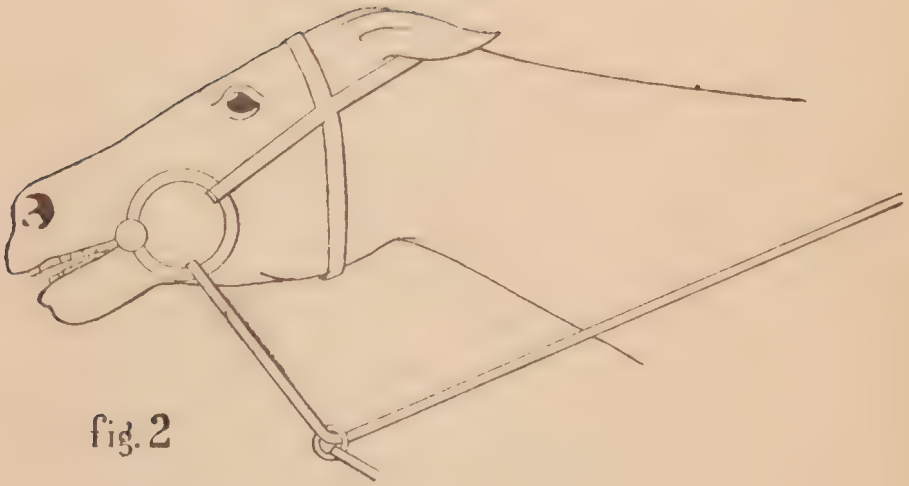


fig. 2

Officer "carted" at a trot, for nearly a mile, on a 13-hand pony, from this identical cause.

There is such a thing as a "snaffle mouthed" horse, and this has been well defined as one which will bend and flex correctly to a snaffle bit. Believe me, a very rare article.

It has probably been noticed that those sportsmen who ride their horses to hounds in snaffles, nearly always use a running martingale in conjunction, rather on the short side. The reason for this is explained in Fig. 2. It will be seen that although the horse's head is again in the awkward position before mentioned, the rider will in all probability maintain some measure of control, because the snaffle will be acting on the bars, and consequently there is some hope of a flexion being induced.

But it will be observed that the action obtained is the second one described, viz., "on the sides of the lips and bars" with a "nutcracker" effect. In other words the lips are being pinched against the bars, an action causing much pain, and likely to damage and bruise the lips severely.

It is more than probable that the rider has put on the snaffle because he thinks he will be less likely to cause his horse pain or injury; but I hope to prove that a correctly fitted curb will not only be more efficient, but will actually be more comfortable in operation to the horse. If, however, he insists on the snaffle, let him use an unjointed one.

At the risk of wearisome repetition I would, therefore, like to emphasise that the *only legitimate use of the jointed snaffle is to raise the horse's head.*

(b) The unjointed snaffle may have either a straight mouthpiece or a half-moon mouthpiece, the latter being usually known as a mullen snaffle. The word "mullen" is actually a contraction for "Mulling," a proper name.

Its action is the third action described, viz., on the bars or corners of the lips according to the position of the hands.

The unjointed snaffle is a very useful bit; it is in no way inferior to the jointed for the purpose of raising the head, while if the hands are held very low, or a running martingale is used, an action against the bars may be obtained without the painful nutcracker pinch which the jointed snaffle inflicts, when used in this way.

The mullen snaffle is somewhat more comfortable to the horse on account of providing more accommodation for the tongue. This is the mildest of all bits, strongly recommended to the man whose hands are so bad that he is unable to use anything else. I do not pretend that the rider will have a great deal of control over his mount, but if the horse is well trained and temperate no great trouble need be anticipated.

But perhaps the greatest use to which the unjointed snaffle is put is for the early education of the young horse. It is so mild that he will not

be afraid to go "up to it." In the very early stages it should be usedwith a running martingale in case the horse is of the bolting sort; as soon as the "head raising" stage is commenced the martingale will be dispensed with in order to allow greater liberty to the hands. It may sometimes be found that after a while the youngster begins to "lean" on the mullen snaffle, although not yet ready for a curb. The substitution of a jointed snaffle will nearly always cure this tendency.

The unjointed snaffle is also invaluable for re-training a horse which has "gone behind his bit."

(c) The snaffle with cheeks is shown in Fig. 3. It may be either jointed or unjointed.

The object of the cheeks is twofold.

Firstly, it assists in turns by pressing against the sides of the horse's mouth, an especially useful asset in the elementary training.

Secondly, by passing the end of the upper cheek through a keeper secured to the bit-stall (see Fig. 3) a somewhat different action of the mouthpiece is obtained owing to its new position in the mouth. As will be seen, the mouthpiece now lies horizontally across the bars, and it will be found in practice, that when the tension is applied to the reins with the hands in the ordinary position, there will be less tendency for the bit to run up towards the corners of the mouth. Consequently, this type of snaffle is less useful for

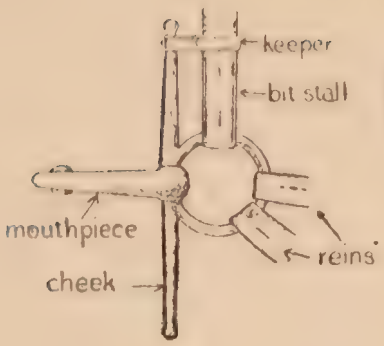


fig. 3
SNAFFLE WITH CHEEKS
IN KEEPERS

fig. 4
PUCKLE SNAFFLE

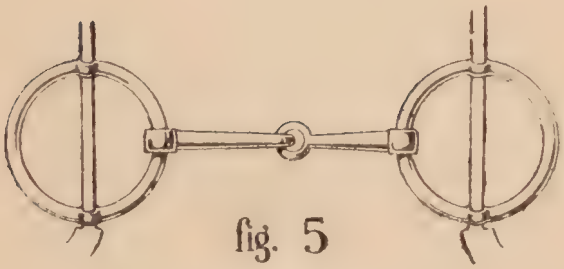


fig. 5
GAG SNAFFLE

fig. 6
THORN
SNAFFLE

raising the head, but more useful as a stopping agent.

As a general purpose snaffle, this type is rapidly acquiring considerable popularity among those gentlemen who insist on a snaffle and abhor the curb. Fig. 4 shows a jointed snaffle to which the principle has been applied in a very neat manner, by fixing a small stud in the ring, just behind the closely sewn bit-stall. This is known as the "Puckle" snaffle. It is to some extent subject to the disadvantages of the ordinary jointed snaffle and martingale, but will not inflict such a severe pinch as that combination.

Fashion in the Shires at the present time has apparently decreed that a running martingale is a *sine qua non* of the snaffle. If the Puckle snaffle is used, the sportsman can comply with Fashion without harming his horse's mouth, by adjusting the martingale sufficiently long to prevent its interference with the action of the bit.

(d) The gag snaffle has been classified as a separate type because its action is limited entirely to one of raising the head, as will be seen by reference to Fig. 5. On tension being applied to the rein, the mouthpiece simply slides up into the corners of the mouth; it is not capable of any faulty action against the bars, no matter how it is used.

Since, therefore, there can be no stopping effect at all to a gag, it should never be used by itself, but always in conjunction with the curb of a

double bridle, in place of a bridoon. It is often seen in use in conjunction with an ordinary jointed snaffle, but this is not a sound plan, as will readily be understood, when one considers the correct action of the double bridle explained on page 127. Much prejudice exists against a gag, it being alleged to be a severe and even a cruel bit. It is neither; it is very mild; in fact, probably the mildest of all, except the mullen snaffle, and the man who injures his horse with a gag must have bad hands indeed. It may be considered as an ultra-efficient bridoon, incapable of the latter's misapplication, and as such deserves more popularity. It has an additional advantage, in that a horse cannot "lean" on it.

That exhausts the four distinct types of snaffle, but there are many varieties of these types which deserve mention, in most cases chiefly with a view to warning the uninitiated against them.

The twisted snaffle has the mouthpiece twisted in order to make it hurt more. Have nothing to do with it; if you have not a "snaffle-mouthed" horse—and you can be pretty sure you have not—use a double bridle.

The same remarks apply with equal force to the chain snaffle, whose mouthpiece is made of curb chain.

The "thorn snaffle" (Fig. 6) is in common use in the East. It is hardly necessary to comment upon its use for ordinary purposes.

The "sawmouth" is now, happily, an enormity of the past. It was intended to be clipped to the rings of an ordinary snaffle, and would surely tear any mouth to pieces (Fig. 7).

At first sight, the square mouth snaffle (see Fig. 8) seems to be another contrivance to avoid, but it happens that it has a use of the greatest value in training. It is not infrequently found that the young horse quickly learns to put his tongue over the bit. I have very seldom found one who will put his tongue over the square mouthpiece, and if ridden in this for a while, will in all probability have forgotten the trick by the time an ordinary bit is put back.

This detestable habit is discussed later on, and some remedies suggested. While the square mouthpiece is always worth trying first of all, it will be found that the old horse who has developed a confirmed habit will very likely quickly revert to his evil ways when given back his old bit, even if he does not put his tongue over the square mouthpiece.

The double-jointed snaffle is practically identical in its action to the ordinary jointed snaffle, the difference being that a link is interposed between the two cannons—or the two halves of the mouthpiece.

The double-mouthed snaffle (Fig 9) should be avoided like the plague, the severity of its pinch being positively wicked. The bit makers assert that it is very useful for a horse which "crosses

fig.7

"SAWMOUTH"

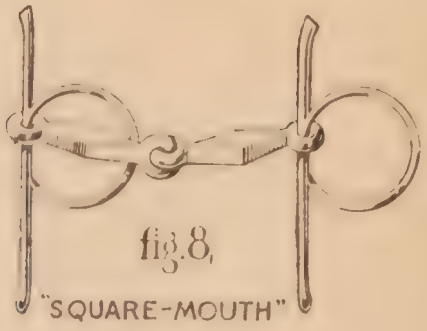


fig.8

"SQUARE-MOUTH"

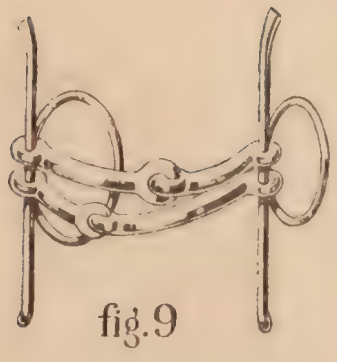


fig.9

"DOUBLE-MOUTHED"

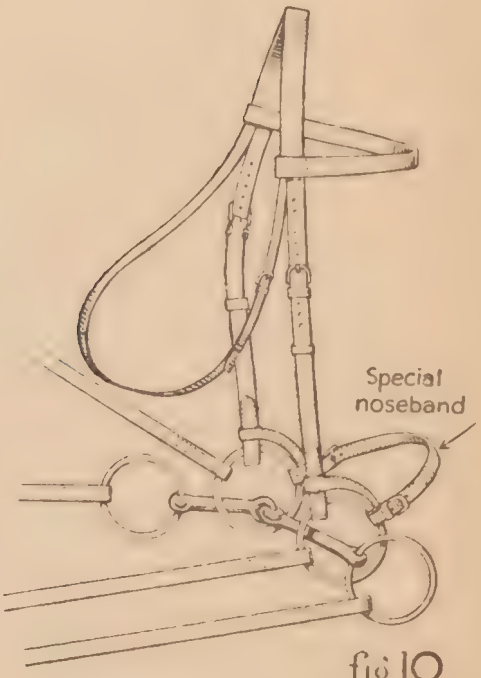


fig.10

"NEWMARKET"

his jaws and pulls " ! ! As I have never seen such a monster I cannot offer an opinion.

The snaffle with keys is sometimes used for training. " The keys " consist of either a bunch of metal tags, or a few links of a curb chain, hung from the centre of the mouthpiece, the idea being to persuade the horse to play with the bit, and consequently make the habit of flexing come to him more readily later on. I myself have never found them of any great value.

The Newmarket snaffle would, perhaps, be better described as a Newmarket bridle, for it is more than a snaffle.

According to the adjustment of the special noseband (see Fig. 10) the pressure may be put entirely on the nose, or taken partly on the nose and partly in the mouth. It is primarily a bit for training in, though not unknown in the hunting field. A second use is found for it, by putting one rein on each ring, one rein being held in each of the rider's hands. This is useful for a horse which has never learnt to bend from the poll properly, being content with a simple relaxation of the lower jaw. By using the rein attached to the noseband ring first, a bend may be induced before any sensation is received by the mouth. It is essential that the special noseband be lined with a small piece of channel-section steel to prevent it from bending, otherwise it will close round the nostril and cause the horse to fight it instead of yield to it. Newmarket bridles as

ordinarily sold are not so fitted, and are comparatively useless.

Most of the remaining varieties of snaffle are only useless repetitions of one another, and, as such, unworthy of further consideration.

Before leaving snaffles, a word as to their fitting may not be out of place. The snaffle should be fitted just low enough to avoid wrinkling the corners of the lips, otherwise the mouth will feel discomfort before we intend to apply it. The Puckle snaffle may be fitted slightly lower to get the greatest advantage from it, the horizontal position of the mouthpiece obviating to a considerable extent the risk of the tongue being put over it.

A common fault with snaffles is that they are too wide, with the result that the mouthpiece sags down too far in the mouth. It is not possible to give any more definite measurement as to correct width, since it is simply a question of the width of the mouth of the horse for which the snaffle is intended.

It is as unreasonable to suppose that a certain size of snaffle will fit any horse correctly, as to suppose that a certain size of hat will fit any ordinary man correctly. This is a point which many experienced horsemen appear to lose sight of.

It seems probable that as equitation becomes more widely taught, and horsemen, consequently, become more generally expert, fewer and fewer snaffles will be seen outside the trainer's premises.

A well-known general and ex-M.F.H. once said: "There are three sorts of fool: there's FOOL; and —— FOOL; and there's the man who rides in a snaffle."

CURBS

The curb is usually employed in conjunction with a bridoon (or snaffle) and is then known as a double bridle.

The correct use of the double bridle does not appear to be generally known, the prevailing idea being that it is a "snaffle with an emergency brake attachment."

The "agility" of a horse which has been trained to the correct use of a double bridle is so greatly increased that any amount of time and patience expended to this end is amply repaid. It is, after all, this agility of a horse—his instant readiness and capacity to obey the smallest indication of his rider's wishes—which makes for perfect harmony between the pair, and so greatly enhances the pleasure of the rider and the value of the horse.

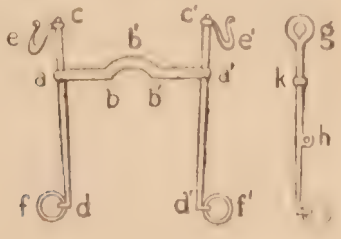
The proper action of the double bridle is—

(*a*) The bridoon places the horse's head in the correct position, when

(*b*) the curb induces a flexion, thus obtaining and maintaining collection from the balanced horse, and so bringing him completely "between the hand and leg."

fig. 11

Nomenclature of a curb.



a a'	mouthpiece
b b' b''	port
a b a' b'	} cannons
a c a' c'	} upper cheeks
a d a' d'	lower cheeks
e e'	curb chain hooks
f f'	loose rings
g	upper eye, or top ring
h	lip strap ring
k	butt.

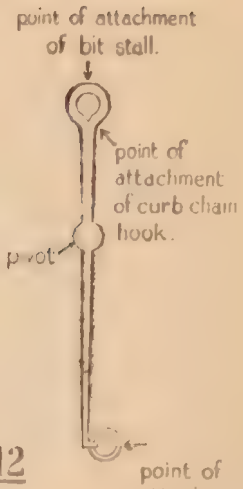


fig. 12

A curb in a state of rest

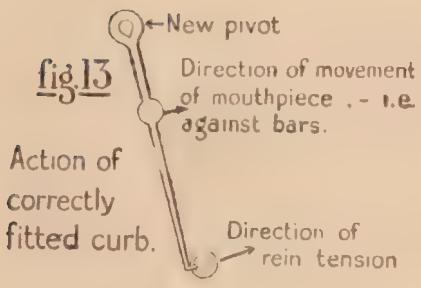


fig. 13

Action of correctly fitted curb.

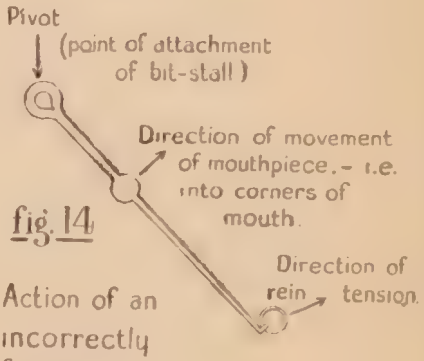

Pivot
(point of attachment of bit-stall)
Direction of movement of mouthpiece.- i.e. into corners of mouth.
Direction of rein tension.

fig. 14

Action of an incorrectly fitted curb.

Since the action of the bridoon is simply the action of the snaffle, it is not necessary to say much more about it. It should be fitted before the curb is put into the mouth, in just the same way as the snaffle. It is more than ever important that the bridoon should be the correct width, for if it is so wide that it sags down much in the mouth, it will assuredly interfere with the action of the curb. Some thirty and more years ago the mullen-shaped bridoon was very popular, and deservedly so, but nowadays it is seldom seen: it will certainly be found useful when starting the young horse in a double bridle, since it makes rather less of a mouthful.

As already mentioned, the gag will be found most useful when used as a bridoon on a horse inclined to carry his head lower than a good state of balance demands.

The Puckle type of snaffle is not suitable for use with a double bridle, since we have already seen that the function of the bridle is to raise the horse's head, this type of snaffle has less raising effect than any other (see page 121).

Before going into the question of correct and incorrect curb actions, a glance at Fig. 11 will prevent confusion between the different names of the various parts of the bit.

The action of the curb is the action of a lever; so far all writers on the subject are agreed, but what is so seldom realised is that it is not a lever with a fixed fulcrum, or pivot. I can best

express my meaning by describing it as a "lever in suspension," or one whose fulcrum varies according to the forces acting upon it.

It is this question which has given rise to more faulty theoretical ideas—and, consequently, wrongly designed curbs—than anything else. When the curb is resting in the mouth without any tension on the reins, and *up till the moment when it comes into action*, the pivot of the lever is that point of the mouthpiece which rests on the bars of the mouth; in other words the lowest point of the cannons. When tension is applied to the reins, the lower end of the cheek moves backwards, and the upper end moves forwards until its movement is arrested *by one of two things*.

Either the curb chain becomes tight, or the bit-stall (or strap supporting the bit, see Fig. 3) reaches the limit of its travel. A glance at the diagrams will make my meaning clear. Fig. 12 shows the curb in a state of rest: the pivot is the base of the cannons. Fig. 13 shows the curb after a certain movement about that pivot has occurred: but no further movement round the same pivot can take place, because the upper end of the cheek has been arrested by the curb chain becoming taut. If further tension be applied to the reins, the curb will move round a new pivot (indicated by an arrow), viz., that point where the curb chain (or curb chain hook) joins on to the upper ring, *and the mouthpiece will move backwards*

pressing against the bars of the mouth, and thus induce the horse to give his lower jaw.

In other words, a flexion will be obtained, which is exactly what we require. It may be argued that the pressure of the curb chain against the chin groove will be just as likely to cause the horse to poke his nose out, as the pressure of the mouthpiece against the bars will be likely to cause him to bring his jaw in.

But this is not so *if the chain is in the correct position.*

It will be remembered that in describing the chin groove, it was mentioned that it was smooth and rounded, but that the bone immediately above was sharp and more sparsely covered with flesh.

If, therefore, the chain has slipped up the least amount, the horse's mouth will be pinched between the sensitive bars and the sensitive portion of the jaw bone. The most probable result will be to make the horse shake his head, 'yaw' and pull. Whereas, if the chain has remained in the correct position the discomfort caused by the chain against the chin groove will be entirely negligible, and the horse will certainly move his jaw to avoid the sensation of the mouthpiece against the bars.

Fig. 14 shows the curb, after having moved round its original pivot—the base of the cannons—but in this case the upper end of the cheek has been arrested in its movement, owing to the bit-

stall having travelled as far forward as it can, while the curb chain is still not taut. If further tension be applied the curb will move round yet a third pivot, viz., the point of attachment of the bit-stall to the upper ring, and the mouthpiece will move upwards to the corners of the lips, in all probability lifting the chain as it goes. This may easily be seen practically by adjusting the chain very loose, and then pulling the reins, being careful to pull them in the same direction as if mounted. Practically no pressure against the bars will result, while the increased width of the jaw bone above the chin groove will cause the chain to tighten against the sensitive part. The more the rider pulls, the more will the horse do likewise, in the vain hope of trying to evade his tormentor.

There are, therefore, two golden rules to observe in fitting the curb—

(*a*) The chain must fit *exactly* in the chin groove ; half in and half out is not good enough.

(*b*) The chain must be adjusted sufficiently tightly to ensure that it shall come into action before the forward movement of the upper end of the cheek has been arrested by the bit-stall.

Never mind where the mouthpiece comes, so long as it rests somewhere against the bars, and does not touch the teeth.

If you cannot fit the curb in such a way that it will comply with these essentials, then it is either badly designed, or is the wrong size for that particular horse: in either case get another. The writer is well aware that the foregoing method of fitting the curb will appear revolutionary to many. It will seem that the chain is too tight, and the mouthpiece too low, but a trial of a few days has never yet failed to convince an unbeliever. Since we are unable to ask the horse's opinion about comfort, we can only go by the immunity or otherwise of his mouth from cuts and sores, both inside and out. The rider himself will, however, quickly feel the difference in his mount's responses to the indications.

Before going on to discuss the sizes and proportions of well-designed curbs, I propose to deal with pelhams, since all such remarks will apply equally to them.

PELHAMS (See Fig. 15.)

The pelham was introduced in order to obviate the necessity for two mouthpieces in the mouth. It is a most useful bit for short-mouthed horses, who are apt to become gagged in a double bridle, but it is not a bit for any but good horsemen who understand its peculiarity, and have the ability to use it correctly. The action of the upper rein is precisely the same as the action of an unjointed

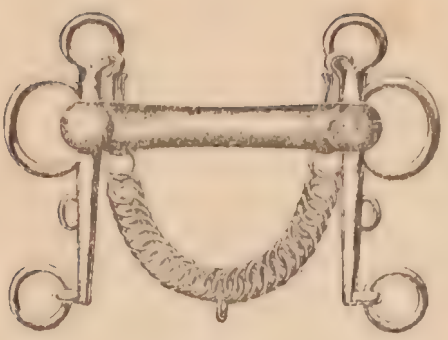


fig. 15
PELHAM

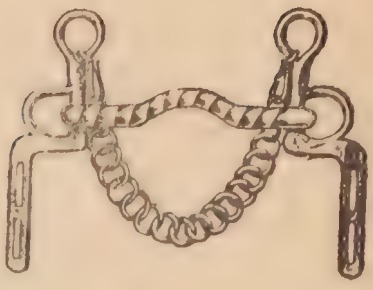


fig. 16
ARMY BIT

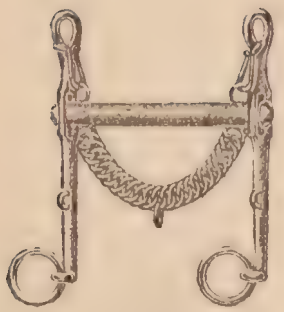


fig. 17
BANBURY

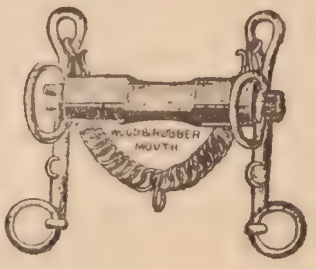


fig. 18
KERRO

snaffle, while the action of the lower rein is the same as the curb.

We, therefore, arrive at the fundamental principle underlying the use of pelhams, *the two reins must never be used simultaneously*, for the tension on the upper rein will raise the bit to the corners of the lips, so that it will be in the wrong position for the lower rein to produce anything more than a painful pinch of the jaw. The correct way to use a pelham, is to place the horse's head—if necessary, of course—with the upper rein, and then release the tension on that rein in order that the bit may drop to the right position before the lower rein is used to produce the action of the curb.

For this reason it is much more difficult to train a horse in a pelham than in a double bridle, a fact universally recognised even by those who have not realised the cause of the difficulty. Polo players who use these bits will find a very marked improvement in result if they leave off the upper rein altogether, for which of us with all reins in the left hand, and during the stress of a game, can manipulate his fingers and wrist to such nicety as will ensure that only the required rein is felt? It should also be recognised that a trained polo pony should have a balance so "fluid" —or capable of adaptations according to the requirements of the moment—that he will not need any assistance from his rider in the matter of placing his head. The pelham with only a lower

rein is neither more nor less than a simple curb, so that its popularity as a polo bit is hard to understand, unless it is that players allow themselves to be too much in the hands of bit-makers: for some reason, most saddlers stock pelhams in a far greater variety of size and mouthpiece than curbs. As a bit for an average horse in the hands of someone who understands its application, there is nothing against the pelham. The universal Army bit (see Fig. 16) or "bit—portmouth—reversible—G.S." as a Quartermaster-Sergeant would call it, is a pelham, and a very good one too, though most commonly considered to be a bad bit. Its unpopularity lies in the fact that it is so often badly fitted. It should be fitted exactly in the way already described for fitting curbs, whereas it is frequently to be seen fitted right up in the corners of the mouth as if it were a snaffle, a position in which nothing but a faulty and painful action can result. The "elbow" or bend in the lower cheek does not, in any way, affect the action of the bit: it is there for two reasons: (*a*) it enables a horse to graze without removing the bit from his mouth, and (*b*) it prevents him from getting the reins into his mouth and chewing them when he is idle. Used with the upper rein only and the curb chain removed or tied up, it forms a perfectly good unjointed snaffle; with a lower rein only, it is a perfectly good curb, and can be combined with an ordinary bridoon to form a double bridle as well as any other curb.

It is useful on service, being all in one piece (even the chain is permanently attached to one side unless altered regimentally). There is no part for the soldier to lose. If one might presume to criticize this bit, one would suggest that the mouthpiece should not have a roughened side: no horse will go better for having this put against the bars.

In practically all regiments now, there are strict orders against putting it in this way, but mistakes do happen, usually resulting in bruised or cut bars: it would also be found more easy to fit to the majority of horses if the upper end of the cheek were a quarter of an inch shorter, for a reason which will appear later, when looking into the question of size and correct proportions.

In the hands of a man who understands the theory of pelhams, how to fit and use them, there is, however, little to complain about in the Army bit.

SIZE AND CORRECT PROPORTIONS OF CURBS AND PELHAMS

The width of mouthpiece is of considerable importance: if too narrow, the lips will become pinched, while if too wide they will be bruised by the constant sliding from side to side of the bit. The exact width must, of course, depend on the width of mouth of the horse for which it is

intended. If provided with a port (see Fig. 11) a bit which is too wide will cause the port to get over the bar on one side of the mouth, instead of remaining across the tongue, thus causing a one-sided feeling in the mouth. The Army bit is provided in three sizes, the largest of which will fit the heavy-draught type of animal; while, if the smallest is too large for a small-mouthed horse, lip guards (see Fig. 22) made of numnah may be used to take up the space. The civilian will probably prefer to get a bit of just the right size.

Some writers have laid down a definite proportion which must be observed between the upper and lower cheek, in order to obtain a correct action, one to three being the most popular.

Others assert that the length of the upper cheek must exactly equal the depth of the horse's jaw, a most difficult thing to measure, although a special instrument for the purpose was invented. These contentions are based on the fallacious hypothesis that the bit, when in action, pivots about some point in the mouthpiece, whereas we have seen that the curb becomes what a mathematician would call a "lever of the second order," whose fulcrum is the junction of the curb chain hook and upper eye. All these computations, therefore, fall to the ground, but even if it were not so, it is difficult to see how they have obtained credence for so long, in the light of common sense. To take as an example the Army

bit, which is provided with two alternative positions for the rein, it is quite obvious that the action of the bit is in no way different whichever slot the rein is put in, although that action may be much intensified with the rein in the lower position.

Moreover, these theorists gloss over the fact that on the majority of curbs the mouthpiece is capable of about a quarter of an inch movement up and down the cheeks, a fact which makes the proportional lengths of upper and lower cheek continually changing.

I would, therefore, ask the reader not to worry about measuring the depth of his horse's jaw, or about working out any proportional lengths, but to let his selection of a curb or a pelham be guided by the following points.

It is quite obvious, without wasting space on the geometrical proof, that a long lower cheek will give more leverage than a short one, and, consequently, more power to the bit. The actual length chosen depends as much on the man as on the horse. A long cheeked bit is perfectly well suited to the man with the independent seat and consequently good hands ; for he can produce all the indications he requires with a minimum of exertion, and the less force required the greater will be the elasticity and lightness of the hand and wrist. But good hands are a *sine qua non* for the long cheeked bit, or it will be used unintentionally severely. The lower cheek should not,

except for some special purpose, extend lower than the horse's muzzle, particularly for hunting: for if the horse should fall on his nose he may drive the mouthpiece, particularly if provided with a port, into the roof of his mouth, inflicting a very severe injury.

So much for the needs of the man: as regards the horse, a light-mouthed one may be fitted with a short cheek, the somewhat longer cheek being reserved for the less well-trained horse. If the problem is one of controlling a puller, it is almost invariably better to re-train the horse than to fit a severe and powerful curb. Pulling is very seldom the result of what is called a hard mouth, but more often of a faulty head carriage, or from pain from an incorrectly fitted bit. It is as well to remember that a collected horse cannot pull, and collection is the result of training and education. The upper end of the cheek is where the greatest trouble comes, since many bits, when fitted as already explained, will have the mouthpiece so low as to risk touching the corner incisors. This is due to the upper cheek being too long. A very usual length of the upper cheek, which should be measured from the bottom of the upper eye to the centre of the mouthpiece—when in the central position—if moveable—is one and a half inches. Experience with a large number of horses proves that a quarter of an inch shorter than this simplifies correct fitting for the big majority.

THE MOUTHPIECE may be straight or curved,

or provided with a port. The curved mouthpiece is not really satisfactory with a curb, because when brought into action the tendency will be to increase pressure on the tongue instead of on the bars. A few bits have the curved mouthpiece set on at an angle to the cheeks to overcome this, but are not entirely satisfactory in practice.

The straight mouthpiece is commonly supposed to be less severe than one with a port, but it is hard to reconcile this with the result of one's observations. The argument is that the tongue forms a cushion for the straight mouthpiece, thus saving the bars, whereas the port does not allow the horse to use his tongue in this way. Anyone interested will find the following experiment contradicts this supposition. Take a bit with a straight mouth, and apply tension to the reins, while watching the mouth: it will be observed that in about five cases out of six, the first thing the horse does on feeling the pressure on his tongue, is to withdraw that member until only the narrow tip remains in the cavity between the bars, so that now the entire weight falls on the bars. It should be remembered that the horse cannot reason: if he feels his tongue being pinched he will remove it, but subsequently, on finding that the discomfort on the bars is worse, he will not put it back, but will shake his head and try other evasions to rid himself of the nuisance.

There can, therefore, be little doubt that a correctly proportioned port, i.e., one which brings

a proportion of weight against the bars and tongue without pinching the latter, is less severe than a straight mouthpiece, and my own practical experience undoubtedly confirms this.

No mouthpiece should be rough: and a thin one will damage a mouth more easily than a good-sized one which will have a larger bearing surface. Some horses will be found to dislike the weight of a fat mouthpiece, a dislike usually evinced by going behind the bit. This may be overcome by using a bit with a hollow mouthpiece, or by having the latter made of a vulcanite composition known as "Centaur."

Most horses will be found to go more kindly with a sliding mouthpiece, of which the "Ward Union" is the best known, being exactly the same as the Weymouth shown in Fig. 11, except that the mouthpiece is capable of $\frac{1}{4}$ to $\frac{1}{2}$ inch vertical movement. This will be observed in Fig. 16 of the Army bit. The movement makes the curb slightly less harsh in action, and also gives the horse something to play with in his mouth, thus encouraging the formation of saliva. A horse with a dry mouth will seldom be light in hand. Some horses, however, already have "wet mouths," and the moveable mouthpiece will cause so much saliva to form as will cause discomfort; for them the fixed mouthpiece should be used.

Solid and flexible rubber mouthpieces may also be had with many bits. The former consist of a thick rubber covering over a solid steel core, and

will be found invaluable for bars which chafe easily, owing to their softness. The latter consist of a rubber covering to a core made of chain. They are not reliable in their action. The advantages of a revolving mouthpiece are discussed under the heading of BANBURY.

A few other bits are worthy of mention on account of small differences in their construction or effect.

THE BANBURY (Fig. 17) is quite a popular bit, in which many horses go well. Its construction enables the mouthpiece to revolve, or, in other words, enables it to *remain stationary* when the cheeks are moved. There is no doubt that the continual turning of a mouthpiece under pressure and on the same small spot, not infrequently causes a sore, a difficulty which this type of mouthpiece overcomes. The drawback of the Banbury is that the cheeks operate independently, and unless carefully used, will give a one-sided action. Curiously enough, this very defect of the Banbury is often believed to be the reason that some particular horse appears to like it, the fact that the mouthpiece is the real advantage being disregarded.

THE KERRO (Fig. 18) also has a mouthpiece which will revolve independently of the cheeks, but it is not usually made with the vertical movement. It consists of a wooden roller placed over an inner mouthpiece, the cannons of the roller being covered with indiarubber. It is a somewhat

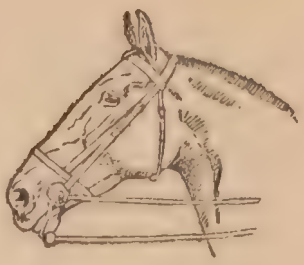
clumsy instrument, and has been known to come unscrewed in use. After a little use it is apt to cut the bars, owing to the wooden edges on the inner ends of the cannons becoming sharp. Messrs. Champion & Wilton introduced last year a new pattern Kerro, with an all-rubber mouthpiece capable of vertical movement, which is a great improvement.

The IX LANCER (Fig. 19) was designed as a polo bit, giving two alternative positions for the reins. It is simply a curb with no special peculiarities.

The "3 IN 1"(Fig.20) was an excellent theoretical idea, which is not a practical success for ordinary use. As will be gathered from the sketeh there is no possibility of the bit-stall interfering with the action of the curb before the chain has prevented the forward movement of the upper cheek. It is provided with a fixed mouthpiece, either straight, with or without a port, or curved. With a very short cheek and an indiarubber mouthpiece, it might be a useful bit, but the leverage obtained is too powerful for use in any except expert hands. The bit makers constantly advertise these as being suitable for horses which carry their heads too low, since there is no " head pressure." Head pressure is a myth based on a misconception of the true pivot of the curb ; for all practical purposes there is no such thing, and even if there was it would have to be enormous to cause a horse to carry his head low. Try to push a horse's head down, and

fig. 19
"IX LANCER"

fig 20
"3 IN 1"



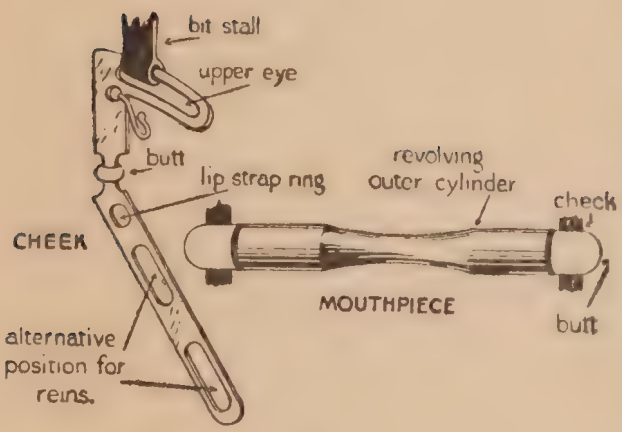


fig. 21 "COMBINATION"

fig.22
LIP-GUARD

the strength of the neck will be realised. A curb and gag bridoon will be found to produce much better results on the 'borer.'

The COMBINATION was recently designed primarily to give the polo player a bit which will be positive in its indications without being severe, and at the same time almost incapable of a faulty action and not liable to cut and chafe. From the sketch (Fig. 21) it will be seen that the mouthpiece has both vertical movement and the capacity to remain stationary while the cheeks revolve, without being clumsy in size or liable to come undone in use.

The greatest advantage of this bit, however, lies in the shape of its upper eye, since it permits of considerable forward movement of the upper cheek before the bit-stall begins to move, consequently allowing ample time for the chain to become tight, thus ensuring a correct action. For this reason it will be found an easy bit to fit to any horse or pony without the necessity of an unduly tight chain. The lower cheek provides an alternative position for the rein, according to the power desired, and a slot for taking a lip strap, the use of which is explained later. The object of the backward slant of the lower cheek is to reduce severity. If the reader will look at an ordinary curb bit, it will be quickly realized that the leverage is greatest when the rein is at right angles to the cheek, the leverage becoming nil if the rein is pulled to such an extent that it forms one straight

line with the cheek. In other words, as the angle becomes more obtuse the leverage becomes less. With an ordinary cheek it will be found that at the moment when the bit is beginning to come into action, the leverage will be at its greatest, whereas the bent back cheek causes the angle with the rein to have already passed the 90° and the leverage consequently to be lessened. These bits may be obtained with steel or solid rubber mouthpieces from Messrs. Champion & Wilton.

There are a certain number of other bits with peculiarities of their own, such as the "Martini de Hoz," the "Hanoverian pelham," the "Segundo," the "Baron Thornton," and the flexing bit, but though they may have an occasional use on a particular horse in the hands of an expert trainer, they are articles which should not be seen outside the riding school, and could be well dispensed with altogether.

Curb chains should be close woven, smooth and not too long; ½ to ¾ inch is a good width. If wider they are difficult to keep entirely in the chin groove, and if narrower are more liable to chafe. There is no advantage in double-linked chains, which are harder to adjust. To put a curb chain on so that it will lie flat the whole of its length, and will not come unhooked, stand on the near side of the horse and twist the chain clock-wise, then put the end link on the hook, holding it between thumb and forefinger, with the thumbnail *upwards*: next put on the required

link with the thumbnail DOWNWARDS. A useful tip for polo players is to have the off side hook removed, and the chain permanently attached. Then cut the chain to the required length for the particular pony which uses the bit, so that by hooking the last link to the near side hook there can be no possibility of the chain being found to be the wrong length as soon as the chakkar has started. This is particularly useful in India, for no sais can be trusted to fit it correctly, and the time between the chakkars is often required for drinking soda water or other refreshment.

Curb chains may be fitted with numnah or leather guards, but if they are adjusted correctly this should not be found necessary.

CURB CHAIN HOOKS are of two kinds, the sort commonly used being much the best. It has been asserted that these hooks should be of a length to reach exactly as far down as the centre of the mouthpiece, but a little reflection and a few trials will show that the length of hook is quite immaterial; indeed, as already suggested, the hook may be dispensed with entirely on one side—as in the case of the Army bit—and the chain be fastened direct to the bit. The other kind of hook is known as the "circle curb hook." Its merit lies in the fact that there is no sharp point to run into the lip, but its defect outweighs this advantage, because, owing to its shape it not infrequently gets lifted upwards by the action of the bit, and so displaces the chain.

LIP GUARDS are intended to prevent the point of the curb hook running into the lip. When the curb is used without a bridoon they are absolutely essential, and are always advisable for polo ponies. They should be made of soft leather: the usual circular shape should not be used on any account, since the fact of the curb resting against the curved surface will tend to lift it out of the chin groove continually. The pattern found best by the writer is illustrated in Fig. 22.

LIP STRAPS should be worn with all curb bits, to prevent the rider from finding himself in the very awkward predicament of having his bit reversed in the mouth, the lower cheeks having moved forwards and upwards, until the bit is upside down. Should this occur, the rider must at once release the curb rein until the bit resumes its normal position. Lip straps must be made of very soft leather, shaved down to the thinnest possible extent: strength is not required, as there is no strain on them. Stiff lip straps will be found to lift the curb chain as the bit moves: the "piped" leather kind are particularly bad in this respect.

MARTINGALES are of three kinds. The Irish martingale consists of a leather loop placed round the reins between the horse's jaw and his neck. They prevent a horse who tosses his head about much, from throwing all the reins over on to one side of his neck.

The standing martingale prevents a horse from

throwing his head up. It should be attached to the noseband, and not to the snaffle or bridoon as sometimes recommended.

They are useful on most polo ponies in order to ensure a maximum of control, and in the show ring are commonly seen on show jumpers, since they assist the rider to maintain the maximum of collection up to the last moment. A horse jumping requires to extend his neck outwards, not to raise his head, and the standing martingale does not interfere with this at all. If used in the hunting field, there is a danger that a horse may be unable to save himself by throwing up his head, and so reasserting his balance, after a peck when landing over a fence. The standing martingale is responsible for turning many a peck into a fall, but it is better to incur this risk than to ride an uncollected and uncontrolled horse. In the show-ring this is a risk which the sportsman cheerfully accepts, though it is much smaller, because the fences are of the knock-down type, and so more likely to fall over than to cause the horse to fall.

The running martingale does not prevent the horse from putting his head up, but assists the bit to act in the right way, even if the head has been put up. This is the difference between the two types, making them suitable for different occasions. When the running martingale is used with a double bridel, it should be put on the curb rein and not on the bridoon rein. For the function of the bridoon is solely to raise the horse's head,

and it is the curb from which we still require a correct action after the head has been raised too far.

Martingales should not, in any case, be used if they can be dispensed with. The object of the trainer should be to induce the horse to carry his head in the correct position, not to force it there, and a well-trained horse will seldom require one, except for some such special purpose as those already mentioned. A man who continually rides in a running martingale will find that he is very prone to develop a bad position of the hands, which will in time mean bad hands.

NOSEBANDS are chiefly ornamental, but fashion demands that they should always be worn. The type known as the "cavisson noseband," or one which has its own independent headstall is much to be preferred to the type which passes through a keeper on the bitstall. They should be fitted about two inches below the projecting cheek-bone, and not strapped tight, unless for some purpose such as to teach a horse to keep his jaws closed, in case one should develop the fault of persisting in opening them wide. When used for this purpose the noseband should be fitted somewhat lower, or a supplementary one suspended from the proper one may be used, care being taken that the lips do not get pinched by it.

Horses which develop the habit of putting their TONGUE OVER the bit are a constant source

of trouble, since they will invariably cut their bars. It will be found sometimes, that a moveable mouthpiece instead of a fixed one will remedy it. If he still persists in the habit with a moveable port-mouth, other remedies must be resorted to. The best is to try and re-train as described under the heading of ' square-mouthed snaffle.'

If this fails, and it is well worth giving it a thoroughly good trial, there are only two courses which are of real value out of many remedies sometimes suggested, which usually effect only temporary cures. The first is to use a ' grid ' bit, or one with a plate hinged to the mouthpiece, which lies on the top of the tongue, pointing up the mouth. It will be found with this bit that some horses still pull the tongue back, although they cannot put it over the bit, and consequently, the bars still get damaged. This must be watched for carefully, before deciding that the grid bit has been an effectual cure. The second is to tie the tongue in the following manner. Take a piece of tape about an inch wide, and hold the two ends together ; then pass the two ends through the loop so formed, making a sort of running noose. Take hold of the tongue, and slip it through the noose, then tie each end of the tape to the noseband, in front. The result is that if the horse pulls his tongue back to put it over the bit, he finds he is unable to do so, because the tongue pulls the bit back with it, by means of the tape. This is the only satisfactory way of tying a tongue.

Any attempt to tie it in such a way as to restrict its movement is both useless and cruel.

Other horses sometimes carry their tongues hanging out of the mouth, an unsightly trick, but otherwise it does not matter in the least. If objected to, a straight mouthpiece will usually cure it. One writer advised amputation of the end of the tongue as a cure!

In conclusion, I wish to emphasise two points.

Firstly, don't believe everything that has appeared in print on the subject of bitting, but apply the tests of practical application and observe the results. No other treatment is desired for these notes on the subject.

Secondly, expend trouble, and if necessary, a little money, on the proper fitting of carefully selected bits. It has been written that "since equitation is an art, we should not attach too much importance to the efficacy of the instruments which we employ." But this dictum does not apply to any other art. Can the wood-carver produce equally good results with a pair of blunt nail-scissors? Or the painter with inferior colour? Why, then, should the horseman be expected to manage with second-rate equipment equally well? The only answer which occurs to me is that he *will not.*

CHAPTER XIV

FAULTY CARRIAGES AND EVASIONS

THE subject at first sight appears to be most alarming and full of theory, but really when you boil it down it is nothing more than the common sort of trouble we meet with every day we ride our horses.

I think a number of people, who have not studied the theory of training, but who are good horseman really, often get on to a horse, realise there is something wrong with it immediately, but cannot give it a name, and, therefore, cannot get down to the root of the evil. To correct a horse one must get down to the cause of the evasion, or whatever it may be, and then work up from that.

Now, some of us find it more difficult than others to perform certain physical feats. As an example—some of us find it very difficult to sit down on the heel to fire a rifle in the kneeling position. Your instructor may come along and put the whole of his weight on your shoulders to try and force you down, but he does not succeed, although you may be trying your very hardest to achieve the feat. The trouble is probably very big knees and stiff joints. It is the same with

horses. Some are better proportioned and suppled than others, and are able to do their work with greater ease and smoothness.

When you try to make your horse do something which he finds difficult, he will probably resist, and his methods are varied in the extreme.

The avoidance of the will of the rider constitutes an evasion, and faulty carriage implies some irregular position of the head and neck, which makes control difficult or impossible. This is what we mean by Faulty Carriages and Evasions.

Our great object in equitation is to control the balance of the horse in the various degrees of speed and changes of direction, so that he may perfectly carry out our wishes.

Let us discuss the balance position, as it is on this that everything depends. The head and neck form the balancing pole of the horse ; hence these should be so placed that our controlling influence, the bit, may have its greatest influence over the hind legs, the propellers which are the source of all movements of the horse.

We are told that the angles of the head and neck with the ground should be 60 and 45 degrees respectively. There are, however, few animals so well formed as to be capable of maintaining this carriage at all their paces. As a general rule, it is enough if the position of the head and neck is such as to enable the horse to be free and smooth in all his paces. I do not think the above point is realised by a number of people. Suppose your

horse is a little long in the back, or short in the neck, you can, by careful schooling and allowing him to carry his head and neck a little lower or higher than the ideal, often go far towards neutralizing these defects, and turning out a very good performer though not up to your ideal. In any case, always aim at the ideal.

Any *extreme* irregularity of the positions of the head and neck will at once disturb the equilibrium, and establish a faulty carriage, and such positions constitute the foundation of evasions.

When you meet an evasion, if you resort to mere force you will fail to correct your horse. The horse is the stronger and will always win. Rather you should endeavour to bring your horse back to a balanced position and start again from there.

Without complete control over the horse's hind quarters real balance is impossible ; and it is this very control from which difficult horses seek to escape. It is only by gradual and systematic training that we can acquire this command. Whatever defence a horse may resort to, the fact that he has not learnt implicit obedience is the underlying cause ; therefore, our aim from the beginning of his training must be to obtain complete mastery over his mind, and, consequently, over his movement.

The causes of resistance are innumerable, but I do not think I am exaggerating if I say that more evasions are due to *bad riding and training* than to faulty conformation or vice of the horse.

(*Upper*) A JUMP IN THE RIDING SCHOOL LANE CONSISTING OF DITCH, WALL AND A CONSIDERABLE DROP ON THE LANDING SIDE.
(*Lower*) AN ALMOST PERFECT POSITION.

The most common causes of evasions are—pain from the curb, due to the heavy hands of a loose-seated rider. Therefore, the obvious remedy in most cases will be—light hands, carefully fitted light bit, combined with a strong, steady seat.

When a faulty position or evasion becomes a habit in a horse, we may have to resort to mechanical devices to assist us in correcting the fault.

It is practically impossible to give all the different tricks a horse resorts to, but it may be useful to enumerate some of the more common difficulties with suggestions as to how to meet and overcome them.

CONFORMATION

Faulty carriage due to bad conformation is very difficult to eradicate. It is usually by means of mechanical devices that we contrive to minimise these bad effects. One can never expect to achieve great results.

1. Big Head on a Slack Neck.—The head and neck appear to bend like a fishing-rod held at the thin end. It seems impossible to balance the horse, as our curb rein can act upwards and in a wrong direction only.

Remedy.—Bit the horse with a snaffle or gag-snaffle. Press him up with the legs and feel the reins with an upward tension. By this means the neck may be strengthened until the horse learns to carry his head in the right position.

2. EWE NECK.—A horse is said to posses such a neck when the slope of the neck from the head to the withers is concave instead of convex. The head carriage is so high that the balance is thrown too much on to the hind legs, the action of which becomes cramped. The movements of the fore legs become stilted. Any feeling of the reins, by raising the head, tends to increase the amount of weight thrown on the hind legs which still further accentuates the evil.

Remedy.—A standing martingale may assist in lowering the head and bringing it into the correct position. A very light use of the hands combined with a strong use of the legs is essential. A good exercise is loose rein riding. Probably, however, with a horse of this description real smoothness of pace will never be attained.

3. CLOSE COUPLING AT THE JUNCTION OF THE HEAD AND NECK.—Such a horse cannot bend his head and neck when they are in the correct position ; therefore, we cannot expect him to flex correctly, and, consequently, light-

ness in movement cannot be attained. If we persist in forcing the horse to bend, he will respond by throwing his head about or swinging his quarters in his efforts to avoid his bit which causes him pain. Real smoothness of pace will probably never be attained. Great care must be used in training horses of this kind—ask little of them, but ask often ; try and make them flex just *once* more than they want to. The use of vibrations is recommended.

IRREGULAR POSITIONS OF THE HEAD AND NECK, DUE TO BAD RIDING AND INSUFFICIENT TRAINING

1. POKING THE NOSE.—The head and neck are poked forward at a lesser angle than 60 degrees to the ground. The horse assumes this position to avoid his bit, and the bit cannot act correctly.

Causes (1) Heavy handedness of the rider.
(2) A painful curb or ill-fitting bit.

Remedy for (1) A light curb and a very light use of the legs and hands.

Remedy for (2) As above, but employ a strap instead of a curb chain.

If this becomes a habit and we are quite certain that the bit is not injuring the horse's

mouth, we may resort to the following forcing methods.

Use a bit with long cheeks. A standing martingale or running rein will assist in keeping the head in the correct position. Fix the hands just above the pommel of the saddle, close the legs strongly and press the horse into his bridle, closing the fingers on the reins until the horse lowers the head slightly. We should then immediately relax the hands. Repeat this lesson until the horse yields to the least pressure, and learns that the hand is only hard when he resists it and pokes his nose.

2. OVER THE BIT.—So called when the head is brought in behind the perpendicular, with the neck kept at the correct height. The degree varies until the chin sometimes touches the neck. As soon as the head is brought in behind the perpendicular the lever action of the bit is reduced. This is a bad and fairly common fault, and horses with their heads in this position often become pullers.

Causes (1) A light-mouthed horse continually ridden by a mutton-fisted horseman.

(2) Too severe a bit.

(3) Too vigorous a use of the legs.

Remedy for (1) and (2). Use a light curb with short cheeks.

Remedy for (3). Encourage free forward

movement by a very light use of the hands and legs.

3. Overbent.—So called when a horse bends his head and neck from in front of the withers towards the chest, and answers any indication of the rider's hands by bringing his head in towards the chest; in this case, the whole action of the bit is wrong, being from below upwards, instead of from front to rear.

Causes. (1) Bad training in that the head was incorrectly placed in the initial stages of flexions.
(2) Too severe a bit.
(3) Insufficient use of the legs.

Remedy for (1) Light bit. Upward action of the hands combined with a strong use of the legs. In extreme cases, revert to a snaffle or gag-snaffle, possibly an overhead check. Practise head-raising exercises.
(2) Carefully-fitted light bit.
(3) Put a man up who will push the horse up to his bit by an energetic use of the leg, using the impulsion so created to raise the horse's head by a tactful use of the hands.

4. Behind the Bit.—The horse will not go up into his bridle and accept steady contact with the bit. He probably answers the action of the legs as far as the propulsion of the body is concerned, but he only accepts his bit snatchingly.

His paces are uneven, and to change the pace smoothly becomes impossible.

Causes (1) The lazy slug.

(2) The animal who is frightened of his bit from heavy-fisted riding, too tight a curb chain, or from a bit injury.

Remedy for (1). A strong use of the legs, with spurs if necessary, and light use of the hands.

(2) It may be necessary to put the horse back on to a half-moon snaffle. Urge him to extended walks and trots, leaning on the hands. Avoid sudden halts. Careful bitting required.

5. Beyond the Bit.—The horse jumps into his bridle and sets his bit against the first molars. He sets his head, neck, and jaw, and resists all efforts at collection. He becomes a puller, and in extreme cases the runaway ensues.

Causes (1) Pain from the bit or a loose rider hanging on to the mouth. Legs too strong, bad hands.

(2) Callous mouth.

Remedy for (1) A light curb and a strong, light rider. Loose rein riding.

(2) Retrain in the following work—

At the walk and trot, stop the horse with an upward action of one rein. Loose rein riding in an enclosed manège or school, checking to a slower pace if the horse pulls or goes faster than required.

Teach flexions. In extreme cases it may be necessary to use a special bit. A running rein is useful for controlling a confirmed puller.

6. THROWING THE HEAD UP AND FIGHTING AGAINST THE HANDS.

Causes. Excessive sensibility of the mouth. Badly fitted bit. Too severe hands. Excitability.

Remedies. Carefully fitted bit. Covered mouthpiece. Light hands and legs. Standing martingale with curb chain sewn under front of noseband.

7. HEAVY IN FRONT—ON THE FOREHAND—ON THE HAND.—Synonymous terms. Such a horse answers to the above when his balance is so far forward that he rests his weight on the rider's hands. One has the feeling in bad cases that if you let go of the reins the horse will at once fall on his nose. Nearly all young horses at the beginning of their training are on the forehand.

Causes. Insufficient training. Weakness. Bad and slack riding.

Remedy. Use a snaffle. Re-train. A strong use of the legs, combined with an upward tension of the reins. Good exercises. Slackening the paces. Halts and half halts. Turns on the haunches. Rein back and circling with the croup inside.

8. Behind the leg.—A horse is said to be behind the leg when he will not walk, trot or canter on the immediate application of the rider's legs. He may also swing his quarters and make other evasions to avoid the leg, especially when going in a straight line. The horse may have good balance and be well trained in other respects, but as he is always "slow off the mark" he cannot be considered an efficient war horse. It is almost impossible to collect such a horse.

Causes. Sluggish nature. Sensory nerves under-developed. Deadened to the leg by the excessive use thereof.

Remedies. Put up a good rider who knows how to use his legs with energy (spurs, if necessary). Practise increases of pace and quick starts.

With regard to horses which swing their quarters, the reins can act indirectly on the quarters by giving to the shoulders a position which forces the quarters to change their direction. Hence, with the horse which evades the leg by throwing his quarters, say, to the right, we can correct this by applying the right indirect rein of opposition.

This subject is a very wide one, and I have only touched on the bare outlines. You will find many other evasions which are in reality developments of the few I have tried to explain: or possibly, a combination of two of them.

Experience and practice will help us to learn to diagnose evasions, and to hit on the best remedy ; but remember always, that if the training is sound, there will be very few horses who possess these very disagreeable and troublesome faults.

CHAPTER XV

TEACHING THE "YOUNG IDEA"

The child should not, I think, start to learn to ride until five years of age, though the sooner he or she is accustomed to animals, and learns to love and trust them the better. It is most important that the first animal selected for the child, whether donkey or pony, should be absolutely quiet, good-mannered, and lazy. The child should be able to pull his mount about, get aboard by means of the tail, crawl underneath him, and in fact, behave to the pony as he would to a favourite old dog. It is only in this way that our tyro will gain that absolute confidence and lack of fear, which is the root of all success in the saddle.

The child's pony should be as "thin through" within reason as possible. On the round-barrelled pony the child's legs are pushed outwards in an unnatural position, and discomfort or worse may be caused.

The child should be gradually encouraged to do gymnastic feats, such as standing on the pony, rolling off backwards, vaulting into the saddle, etc. All this gives confidence and increases balance and agility. I do not recommend riding without

stirrups until the child is at least ten years old, unless the pupil's balance is exceptionally good, and the need for grip in consequence much lessened.

To increase one's flexibility a few minutes during every ride should be spent in suppling balance exercises. The British "Cavalry Training," which can be obtained from any bookseller, contains a table of them, but anyone can make them up for himself. Most of such exercises can also be done on foot every morning.

Never allow the child to become tired or discouraged, or to feel that his mount is not under control.

All horsemen should get into the way of looking over their saddlery before mounting. This should become second nature. It only takes a few seconds; but to get a bit correctly placed, a curb chain at the right length, and girths neither too tight nor too loose, may mean the difference between pleasure and discomfort both for horse and rider. The curb chain should come into play approximately when the arm of the bit forms an angle of 35° with the line of the horse's mouth; but on this very important point see the chapter on "Bitting."

At whatever age the youngster begins to ride, until he has gained absolute confidence, and until he can control his mount, he should be on a leading rein. At first, the person holding the leading rein should be on foot in order that he may the more

easily give help if needed; later, he may ride a quiet horse. The aim of the adult should be to prevent the child's pony from "playing up," and he can only do this by keeping his attention fixed on the pony. If success attends his efforts, the child's nerves will not be subjected to shocks; and the pony's little tricks will die away from lack of the chance of practising them.

When the child begins to ride without the leading rein, he should be given a bit with one rein on the lower ring—two reins are generally too much for the small hand—and a martingale should be put on. With this gear the child will be capable of controlling his pony, and this feeling will at once beget confidence. Snaffles for children (except with very exceptional ponies) are absurd, as the pony can do what it likes, and the child's hands are ruined by having to pull at an animal who is leaning all the time on the snaffle.

The best saddle for the beginner is a fairly roomy, rather soft-seated saddle with a small roll at the back. Stirrup irons are dangerous, and for these should be substituted the boot type of iron which can be got from any good saddler.

For all riding except flat racing—and, perhaps, in a modified degree for steeple-chasing and show-jumping—the great essential is that the rider should be as much a part of his horse as possible. To attain this he must be well down in his saddle—and he will be greatly helped in this if his stirrups are of a reasonable length.

As to the length of leathers, advice is very difficult.

A very common fault is sitting too far back on the saddle. The beginner at the commencement of every lesson should, without taking his stirrups, first shake himself down well into the middle of his saddle with his legs stretched down to their farthest. Then slightly bend the knees, keeping the lower part of the leg hanging vertical and just opposite the girth. Then fit the stirrups to the leg.

The knee, even when only slightly bent, acts as a shock-absorber, and prevents jars received from the stirrup-irons from reaching the rider's body. The foot should be pushed home into the stirrup-irons for all ordinary riding, and the toes should point outwards naturally, but not exceeding an angle of about 30°. The inside of the thighs (and not the back of them) should be applied to the saddle, which will have the effect of bringing the point of the knee inwards.

The teacher should therefore remember that his object is to get the child well down into his saddle, but this object must be attained very gradually. If too long leathers are used at first the child will constantly lose his stirrups, and may develop the habit of sitting on his "fork" instead of on his seat. Probably it will be found best to allow a fairly short leather at first, and to lengthen it gradually as the child becomes more a part of his horse.

I shall not attempt to follow the famous James Fillis in the matter of detailed advice on the subject of clothes. Mothers will not need to be told that clothes should in no way restrict the natural movement of limbs and body; nor is it necessary to warn them against clothes which chafe the insides of the knees or thighs. "Jodhpore" breeches or the ordinary riding breeches with cloth gaiters are very suitable.

To the reader of the chapter on Hands in this book it is unnecessary to say that I am not an advocate of ladies' riding astride; and I have now to answer the question as to how girls should be taught, a point which I touch upon with extreme diffidence. It seems to me that the earlier the side saddle lady starts to ride sideways the better, from the purely equestrian 'point of view, though even on this there may legitimately be another side to the question, as it may be argued that astride riding, being rather less cramped, gives the learner a freer and more elastic poise and greater flexibility. If the matter were entirely equestrian it would have to be decided only from that point of view. There is, however, the medical and hygienic aspect which I fancy so strongly favours the straight sitting astride seat for the growing boy or girl that its claims cannot be ignored.

Taking everything into consideration, I am inclined to think that girls up to about the age of sixteen years should ride entirely astride. From

that age they may gradually do more and more side saddle riding until they have ceased growing, when, in my opinion, they should for any serious riding use the side saddle entirely.

If the beginner is over ten or twelve years of age I consider that a gradually increasing amount of riding without stirrups is very beneficial. This should not be begun until he has gained confidence, and has strengthened his muscles and hardened his skin. It should always be remembered that he should never be allowed to become tired, as the tired muscle means stiffness, which is to be avoided at all costs.

The position when riding without stirrups should be the same in all respects as when riding with stirrups.

When riding without stirrups, at one time practise the grip by pressing the knees and thighs into the saddle, at another the balance by relaxing the muscles or trying to remain in the correct position by balance alone.

If every horseman would cross his stirrups for even a few moments every day we should see firmer seats and consequently lighter hands.

Riding and jumping without reins is an essential part of the training of all young horsemen. It must be impressed on all beginners, that at all times they must be independent of any assistance from the reins. Balance and grip keep one in the saddle. Reins must not be used for this purpose.

Though it is not contended that to train men

or horses requires the brain of a Napoleon, I think its difficulties are sometimes underrated. The teacher must think all the time, he must be alert and watchful, and he must take pains and be patient. The horseman, too, if he is to be successful, must think both for himself and his horse; and he must learn to think so quickly that he knows what the horse will do before he does it, in order that he may be prepared. The good horseman is anticipatory, the bad one is slow and unready.

Explanation and demonstration are two essential parts of instruction in equitation as in everything else; but I think that demonstration should come first. When the learner has seen what it is that you want him to do he is in a much stronger position to follow easily the explanation which he then receives through his ears.

All parts of the horseman's body and limbs should be flexible, but there should be no undue movement. Apart from the appearance of the thing, there is nothing more calculated to fidget a horse than flapping arms and legs. The whole style of riding should be quiet and inconspicuous. Hands low and quiet, elbows near the sides, shoulders kept well down and head well up.

Both the dress of the rider and the saddlery of the horse should be essentially neat and well put on. One should dress oneself as if one were proud of riding such a gallant animal: and one should give him the neatest and best gear that

one can get. White brow bands and such like ornamentation look better on circus horses.

In teaching beginners, the fewer falls the better. Falls only discourage the young horseman and tend to destroy his confidence. Keep learners happy, interested and confident, and do not allow them to become tired.

CHAPTER XVI

ODDS AND ENDS

In riding a horse down a slope or incline, the rider's body should be slightly forward; that is, it should remain approximately at right angles with the ground throughout.

In all equitation it is a sound rule to conform to the movements of the horse; and it has been found that horses going down inclines "free" put their heads and necks forward and downwards, thus throwing the weight forward.

I think that there are at least two reasons for this.

(1) The horse uses his fore feet as brakes, and by putting more weight on them he can more easily dig them into the ground.

(2) All animals have a horror of losing their foothold—when going down hill there is always a great risk of the horse's hind feet slipping forward. Their shape and position give this tendency. The more weight on them the greater this tendency. If one watches a horse going down a slope, one can see the strain on hocks and gaskins. This is partly due to the fact that they are further under the body than when on the flat, but it is also due to the efforts which the horse

makes to keep his hind feet from slipping forward. It is, therefore, important to lighten the hind-quarters.

Straightness is the essence of all true equitation. The horse from poll to tail must be on one axis, the only deviation being the bend of the head from the poll in the direction in which the horse is going.

The horse, though always straight, must be flexible. Passage work is the best exercise for this.

With horses who have a difficulty in turning on their hocks, it will be found useful to start them on the "passage"; and while "passaging" to make the turn, thus exaggerating the inward trend of the quarters.

In reason one cannot walk too fast or trot too slow when exercising or hacking, though the exact reverse would seem to be the common opinion. When cantering, the slower the pace, the less the jar; the leading leg should be constantly changed. When travelling long distances the pace should be frequently varied, the trot and walk being mainly used, and the canter sparingly. Leading at intervals is very helpful as the removal of the weight from the saddle allows the blood to return to the back.

It is needless to say that opportunities for grazing, off-saddling, hand-rubbing of back and

legs, and watering and feeding should be taken when possible. It is a good plan to map out one's journey systematically before starting, and to adhere to one's system as far as possible.

Variety and Repetition are of tremendous importance in the training of man or horse.

Get young horses out of their stables as often as possible, and give them as much handling as possible. Young animals of all kinds cannot have too much exercise as opposed to work, if they are to develop properly. They should never come near being tired.

In teaching equitation or in training young horses, use common sense. Do nothing and teach nothing without thinking out the reason for what you do or teach. Be open-minded and ready to receive suggestions, and to test other people's ideas. Don't be dogmatic. Respect experience, even though it may be inarticulate.

To decrease the pace or to stop, the rider must get his body slightly back, bring the horse's hind-quarters under his body by a pressure of the legs, and raise the horse's forehand by a light feeling of the reins.

When buying a raw horse, or one whose performances are not known to you, first see that the horse as a whole is well-proportioned. If he does not please you in this respect, leave him alone. Proportion means Balance.

ANOTHER OF THE DOWN-HILL JUMPS IN THE RIDING SCHOOL LANE.

Speaking very broadly, a horse who is higher behind than in front will probably have a turn of speed, but will be difficult to balance. An animal of this shape is not likely to make a really good hack, hunter or polo pony. There are, of course, exceptions to this generalization.

I believe that a good front and good second thighs (gaskins) are the main things to look for when buying a horse who has got to jump well and comfortably.

Nothing in the training of the young horse must be allowed to interfere with the trainer's constant efforts to achieve "Free forward movement." The horse must be encouraged to go up into his bit without fear, and he must be taught to move freely at all paces.

CHAPTER XVII

TRAINING PROGRAMMES WITH HEADING

THE Training Programmes, etc., which follow were devised for soldiers and their horses.

They have, however, been included in this book for two reasons : firstly, because it is hoped that soldiers will be amongst its readers, and, secondly, because at the present time the goals of the military and civilian horse trainer are pract cally identical.

It will, of course, be realised that these programmes are only meant as a guide which will suggest a common-sense sequence and approximate periods.

PROGRAMME OF RECRUITS' TRAINING BASED ON "CAVALRY TRAINING," VOLUME I., 1921, PROVISIONAL

LESSONS	ORDER	OBJECT	REMARKS
1st Stage 20-25	Dummy horse or very quiet horse. First few lessons blanket strapped over saddle. Stirrups tied under saddle. No spurs,	To give Recruit elementary instruction in balance, firm and supple seat and how to hold the reins. To teach	Reins in both hands. To be taught by a Ride Instructor and not by an Instructor of P.T. Balance exercises

PROGRAMME OF RECRUITS' TRAINING BASED ON "CAVALRY TRAINING," VOLUME I., 1921, (PROVISIONAL)—*Contd.*

LESSONS	ORDER	OBJECT	REMARKS
1st Stage *contd.*	one rein on D's of Head-collar.	him what muscles we require in Equitation and how to command them.	daily for body, head, ankles, wrists and fingers, etc. Mounting and dismounting movements round the horse. Movements in straight lines at a walk.
2nd Stage 7-10	No spurs, snaffle or ordinary bit with curb chain hooked up, saddle without blankets, with stirrups. Neck strap.	To give the Recruit balance and confidence at sitting trot.	Short periods riding without reins, holding neck strap. No riding without stirrups. Commencement of the progressive "Study of the Aids" and their practical application. Reins in both hands. Obstacles dotted about the School on the ground
3rd Stage 7-10	Saddle without blanket, with stirrups. Snaffle or ordinary bit with curb chain hooked up. Neck strap.	To improve balance.	Riding without* stirrups for short periods. Frequent changing of horses. Reins in both hands. Sitting trot and rising in the saddle.
7-10	Saddle without blanket, with stirrups. Snaffle or ordinary bit with curb chain hooked up.	To strengthen the seat and teach correct position of the body.	Cantering on straight lines for short distances. Reins in both hands. Turns and circles at walk and trot. Riding without reins Loose rein riding.

* This will be continued throughout the course in increasing periods.

PROGRAMME OF RECRUITS' TRAINING BASED ON "CAVALRY TRAINING," VOLUME I., 1921, (PROVISIONAL)—*Contd.*

LESSONS	ORDER	OBJECT	REMARKS
7-10	Saddle without blanket, with stirrups. Ordinary bit with curb adjusted and two reins.	To teach correct position of the hands and to improve position of the body and seat.	Elementary jumping over small jumps in School or open at canter. Neck strap and stirrup strap. Reins on D's of Head-collar or knotted. Some jumping without stirrups. Reins in both hands. Change diagonal at trot. Turns and circles at canter.
10-15	Ditto.	To improve position generally.	Jumping with cheek reins only, holding neck strap. Without reins and without stirrups. Bending reins in both hands. Commencement of lesson.
4th Stage *Remarks:* In this stage horses should be constantly changed, spurs will be worn. Recruits should be given practice in riding without stirrups or reins for short periods. This practice should be looked upon as a form of gymnastic exercise for confirming balance and for strengthening and making the seat independent of the hands. Much loose rein riding should be practised.			
-15	Bit with curb adjusted. Saddle with stirrups—with sword.	Application of all aids.	Reins in one hand. Salute with swords. Jumping with cheek-reins only. Bending lesson. Drawing and returning swords. Preliminary instruction mounted with sword and lance.

PROGRAMME OF RECRUITS' TRAINING BASED ON "CAVALRY TRAINING," VOLUME I., 1921, (PROVISIONAL)—*Contd.*

LESSONS	ORDER	OBJECT	REMARKS
40	Drill Order with Arms.	Application of Aids to horses in all stages of training.	REINS IN ONE HAND. Jumping. Troop Drill. Dismounted Action. Leading horses and Skill-at-Arms. The Gallop. Change at the Canter. Practice in instruction. Practice in all paces over measured ¼ mile. During this stage the Recruit must do most of his work with his sword drawn to make him handy with it, and to strengthen his arm and wrist. It should have been impressed on him all through his training that the ultimate goal to which all instruction is leading him is the skilful use of his weapons in the mounted fight. *1st Week*—Canter across country. Jumping, all four reins in one hand. Individual riding. Half passage at trot. *2nd Week*—Leading one horse. Dummy Course. Change at the canter. Jumping with one led horse.

PROGRAMME OF RECRUITS' TRAINING BASED ON "CAVALRY TRAINING," VOLUME I., 1921, (PROVISIONAL)—*Contd.*

LESSONS	ORDER	OBJECT	REMARKS
40	Drill Order with Arms (*contd.*).	Application of Aids to horses in all stages of training.	*3rd Week*—The gallop. Leading two horses. Assault Course. Ceremonial. Bending lesson at trot. Half passage at canter. *4th Week* — Troop drill. Leading three other horses. *5th Week*—Change on straight line. Dismounted Action. *6th Week* *7th Week* } General smartening up and revision.

Notes—1. A lesson is taken to extend to 1½-2 hours.

2. The above is a guide only.

Suggested Programme of Remount Training based on "Cavalry Training," Volume I., 1921 (provisional)

1st STAGE

OBJECT—To develop the horse's character and muscular development to gain his confidence, to make him quiet to ride, free in forward movement and well balanced.

	TIME AND TRAINING		JUMPING
	1st Week.	2nd Week.	
1st Fortnight	Snaffle and Head-collar only. Lunge-ing rein on D of Head-collar. Lead about and get horse accustomed to train-er's voice and touch and to having his feet picked up. Give horse something to eat from the pocket and make friends with him. Lead him on both sides and show him strange objects. Have assis-tant. Examine mouth after work.	First lesson in lungeing and obeying train-er's voice. Walk. Have as-sistant. Snaffle rein tied up round horse's neck as for jumping in the lane. Frequent halts. Lunge-ing rein on D of head-collar.	
	3rd Week.	4th Week.	
2nd Fortnight	Short periods of trotting.	Put lungeing rein on snaffle. Put on saddle with no stir-rups. Work as for third week. Blank ammun-ition up till end sixth week.	Weight of rider on saddle at halt.

SUGGESTED PROGRAMME OF REMOUNT TRAINING BASED ON "CAVALRY TRAINING," VOLUME I., 1921 (PROVISIONAL)—*Contd.*

	TIME AND TRAINING		JUMPING
3rd Fortnight	5th Week.	6th Week.	
Begin dismounted head carriage lesson.	Put on saddle with stirrups. Horses led over small jumps. Jumps must not be larger than the trainer can jump easily. Begin to back remount.	Put on arms, first sword then rifle. Combine 5th week's work leading on both sides, trainer riding a quiet horse.	Led over small jumps. 6th Week begin dismounted head carriage.
4th Fortnight	As for 6th Week. In addition, walking in straight lines first inside the school, when quiet outside. Horse to stand still when being mounted. During 8th Week short periods of trot. Ending of lungeing work.	7th and 8th weeks.	Led over small jumps. Dismounted head carriage.
5th Fortnight	9th and 10th Weeks	9th Week free movement at walk and trot in straight lines. 10th Week as for 9th Week and begin mounted head carriage. Increase and decrease of pace.	Lunge on circle over larger jumps 9th Week mounted head carriage
	11th and 12th Weeks.	As for 10th week. In addition, large turns and circles at walk. Leaving and passing through the ranks.	Lunge on circle over slightly larger jumps. Bending dismounted. Lane with small jumps led by a trained horse.

SUGGESTED PROGRAMME OF REMOUNT TRAINING BASED ON "CAVALRY TRAINING," VOLUME I., 1921, (PROVISIONAL)—*Contd.*

	TIME AND TRAINING		JUMPING
Canter from trot on large circles.	13th and 14th Weeks.	Ditto ditto and large circles and turns at trot.	Ditto ditto Lane with small jumps in pairs and singly.
Seven weeks.	15th and 16th Weeks.	Canter, from trot, on large circle and on straight lines. *N.B.* — On straight lines horse should be allowed to lead with either leg.	Lane with small jumps in pairs. Lane with bigger jumps in pairs.
Bending mounted at trot.	17th Week.	Canter on large circle. Loose rein riding. Turns on haunches at walk. Bending lesson dismounted.	Lane with small jumps singly. Lane with bigger jumps in pairs and singly.

SUGGESTED PROGRAMME OF REMOUNT TRAINING BASED ON "CAVALRY TRAINING," VOLUME I., 1921, (PROVISIONAL)—*Contd.*

2nd STAGE

OBJECT—To improve balance and obtain collection. To obtain control over the quarters of the horse and so over direction to accustom him gradually to the use of arms.

	TIME AND TRAINING		JUMPING
Turns and circles at canter. Change at canter.	18th and 19th Weeks.	Bitting. Bit reins knotted.	No jumping 18th week. Bigger lane led by trained horse 19th week. Mounted jumping walk and trot
Direct flexions.	20th and 21st Weeks.	Half passage mounted at walk, check reins only. Bit reins taken up for all other work.	Bigger Lane in pairs.
			Ditto.
	22nd and 23rd Weeks.	Direct flexions. Turns and circles at canter. Canter from collected trot.	Ditto.
			No jumping.
Lateral flexions.	24th and 25th Weeks.	Shoulder in and shoulder out, mounted at walk. Rein back dismounted.	No jumping.
			Leading over jumps mounted.
	26th and 27th Weeks.	Rein back mounted. After the first few lessons the horse should be made to go forward from the rein back. Full passage at walk.	Bigger lane singly. Mounted jumping at walk and trot over small jumps. Snaffle—neck strap.
	28th and 29th Weeks	Bending lesson at trot, commencing with half passage. Lateral flexions. Leading with one or more horses.	Bigger lane singly. Mounted jumping at walk and trot over small jumps. Snaffle — neck strap.

Note—Horses will be ridden with spurs at discretion of Ride Instructors, but usually from beginning of 2nd Stage.

SUGGESTED PROGRAMME OF REMOUNT TRAINING BASED ON "CAVALRY TRAINING," VOLUME I., 1921, (PROVISIONAL)—*Contd.*

	TIME AND TRAINING		JUMPING
	30th and 31st Weeks.	Change at Canter, for the first few lessons a few intermediate paces at trot. Half halts. Canter from walk. Get horses used to sword and lance and dummies.	Mounted jumping at walk and trot over small jumps, with snaffle or on cheek rein without curb chain.
	32nd and 33rd Weeks.	Swimming horses. Turns and circles at all paces should now be made sharper. Canter from Halt.	Mounted jumping at trot and slow canter using all four reins and curb chains.
	34th Week.	Canter from rein back. Work in the ranks. Revolver fired from horse's back.	Ditto.

Note.—During above stage loose rein riding should be done with the object of getting the horses to go smoothly and to find and keep their own balance.

SUGGESTED PROGRAMME OF REMOUNT TRAINING BASED ON "CAVALRY TRAINING," VOLUME I., 1921, (PROVISIONAL)—*Contd.*

3rd STAGE

OBJECT.—To fit the horse to become the mounted man's chief weapon.

	TIME AND TRAINING	JUMPING
35th and 36th Weeks.	Bending lesson at the canter. Figure of eight at canter, commencing individually. Dummy Course and Assault Course.	No jumping.
37th and 38th Weeks.	Passing between men firing blank ammunition, crossing a country. Canter on straight lines with named leg leading.	Ditto.
39th and 40th Weeks.	Practice in entraining horses.	Jumping at all paces. Leading over jumps.
41st and 42nd Weeks.	The Ride. (See C.T., Vol. I. Section 80). The Gallop.	Ditto.
43rd and 44th Weeks.	Recapitulation and sharpening up generally.	Ditto.
45th and 46th Weeks.	Ditto. Training as Pack Horse.	No jumping.
47th and 48th Weeks.	Dismounted action. Ringing horses, etc. Troop and Squadron and Drill.	Ditto.
49th, 50th and 51st Weeks.	Repetition.	Jumping at all paces.

Note.—The above is a guide only. The Stage at which any new movement is to be started must depend on the temperament, condition, and conformation of the horse and the progress which he has made. For instance, it may in many cases be advisable to extend the period given to work on the lungeing rein.

SUGGESTED PROGRAMMES OF REMOUNT TRAINING BASED ON "CAVALRY TRAINING," VOLUME I., 1921, (PROVISIONAL)—*Contd.*

LUNGEING ON THE CIRCLE.—During the initial stages the horse led by the Assistant should be worked on a circle of a size which allows the trainer to exercise a certain control over his movements. As soon however as the horse goes freely forward on the circle the size of it should be increased in order to encourage freedom of movement and to minimize the risk of the horse swinging his quarters outside the track of the forehand. In the latter stages short periods of work may be done on a small circle especially with horses who are inclined to move at too fast a pace. The horse must be taught respect for the whip, but he should not be frightened at the sight of it.

DISMOUNTED JUMPING.—The importance of this stage of the young horse's training can hardly be overstated and the greatest care should be taken that it is not hurried, and that its progress is very gradual. The number of days in a week on which a horse should jump will vary with different horses, but probably 3 days in each week in which jumping forms part of the programme will be sufficient.

INCREASE AND DECREASE OF PACE.—A most valuable exercise for balance and for teaching the young horse to go into his bridle and to change the pace without fidgeting. In the initial stages more attention should be paid to the increase (or trot out) than to the decrease. The true trot "short" should not be attempted for some time, as otherwise there is a danger of con-constricting the action and getting the horse behind his bit. In the trot out the horse should be allowed to stretch his neck, lower his head slightly and roll his shoulders.

TURNS AND CIRCLES.—In the initial stages loose turns and large circles only should be attempted. It must not be forgotten that the easiest speed of every young horse is not the same, and his degree of agility differs from his neighbours. Dressing and the keeping of correct intervals and distances together with the correct performance of sharp turns and small circles is the ultimate goal, which should only be attained very gradually and progressively.

SUGGESTED PROGRAMME OF REMOUNT TRAINING BASED ON "CAVALRY TRAINING," VOLUME I., 1921, (PROVISIONAL)—*Contd.*

THE REIN BACK.—Every horse must by the end of his training rein back quietly and in answer to his rider's aids and on a straight line. It may have a tendency to put horses behind their bits especially with inexperienced riders, and Ride Instructors should vary the amount of this exercise with each horse.

WORK IN MANÈGE AND IN THE OPEN.—The question of the amount of work to be done in the open and individually as opposed to the Riding School Manège and in the Ride should be left to the discretion of the Ride Instructors as far as possible.

The Manège and work in the Ride are of the utmost importance, but it must not be forgotten that if overdone they are attended with certain risks. These are that the horse may become "routine," lazy and "proppy" in his action. It is probably best to work as much as possible in the open during the greater part of the horse's training; and to increase the amount of time devoted to work in the Manège in the later stages when accuracy in pace, sharpness in turns and circles and smoothness and quietness in the ranks are being perfected.

CHAPTER XVIII

SUGGESTED SIX WEEKS' EQUITATION COURSE FOR TRAINED SOLDIERS

1*st Week* (Bit with curb chain hooked up. Saddle without arms)—

Movements round horse. Mounting and dismounting with and without stirrups. Balance Exercises. Reins in both hands. Turns and circles at walk and trot. "Short lectures on Cavalry Training," Vol. I. Correct position on horse, and length of stirrups, etc.

2*nd Week* (Ditto)—

All paces in open. Simple aids. Begin jumping at canter over very small obstacles. Balance Exercises. Increased periods of riding without reins and stirrups. Change diagonal at trot.

3*rd Week* (Ditto, but curb in place)—

Reins in one hand. Riding across country quietly. Bending lesson. Jumping without reins and stirrups. Get horses used to dummies.

4th Week (Sword on Saddle)—

Changing horses. Short periods of riding on blankets. Change at canter. Pointing at ring stick, etc., mounted.

5th Week (Ditto)—

Dummy Courses. Jumping at walk, trot and canter. Work in double ride. Plenty of individual work and work across country.

6th Week (Ditto)—

Revision and smartening up.

N.B.—Balance Exercises, loose rein riding and riding without reins and stirrups should be practised all through the course.

It is assumed that dismounted sword (and lance) work has been already carried out.

Three Weeks' Course for Trained Horses

1st Week.

Lunge—Dismounted Bending lesson. Led over small jumps. Handling nervous horses. Leaving and passing through ranks. Walk and trot, collected and extended. Dismounted head carriage.

2nd Week.

Turns and circles at walk and trot. Canter on straight line, and on large circle, collected and with loose rein (plenty of this). Rein back. Lunge over jumps. Half passage mounted at walk. Last two days, flexions. Rein back. Passing through men firing blank.

3rd Week.

Collected and loose rein work at all paces. Turns and circles at all paces. Shoulder in and out and passage at walk. Half passage at trot. Jump lane. Flexions. Change at canter.

N.B.—All through mounted work try to get correct head carriage and balance.

Do a lot of increase and decrease of pace to get horses into their bits and to improve their balance. When trotting out let them roll their shoulders, get weight forward and slip along.

Aim at getting horses to jump on lungeing rein and mounted over small jumps from quiet trot.

By the end of this three weeks' course, horses should be quiet and well mannered, and should jump at quiet trot on the lunge.

Suggested Six Weeks' Course for Trained horses

1st Week.

Lunge with assistant. Dismounted Bending Lesson. Handling nervous horses. Led over small jumps. Dismounted head carriage. Mounted walk and trot in straight lines, collected and extended. Leaving and passing through the ranks.

2nd Week.

Ditto and turns and circles at walk and trot. Canter on straight lines, and on large circle, gradually getting the loose rein. Rein back dismounted. Lunge over small jumps. Mounted head carriage.

3rd Week.

Small lane led by trained horses. Otherwise no dismounted work. Flexions. Collected and loose rein work at all paces. Half passage at walk. Rein back mounted.

4th Week.

Lane with small jumps. Change at canter. Half passage at trot. Turns and circles at all paces. Halt from trot.

5th Week.

Big lane. Halt from canter. Half passage at canter. All movements at all paces.

6th Week.

Mounted jumping at trot. Revision of all work.

N.B.—All through the course, riders must work at head carriage and flexions.

Do plenty of increase and decrease of pace for balance.

Description of a Test for Trained Horses carried out Annually at the Equitation School in India

Object of the Test.

1. The test was initiated with the object of encouraging young officers to buy and train horses of the right stamp. It is considered that the ideal horse for the military officer is the well-bred, compact and active hunter up to reasonable weight. He must be a true mover with enough speed, but the racehorse, for many reasons, is not a suitable army horse. Above all, the army horse must have good manners, and must be well trained and handy.

Composition of the Test.

2. The test is made up of four parts.

(*a*) A long-distance ride to test stamina, condition and soundness.

(*b*) A gallop over a steeplechase course to test pace.

(*c*) A manège test to test handiness, manners and training.

(*d*) A show jumping test, the main feature of which is the absence of wings.

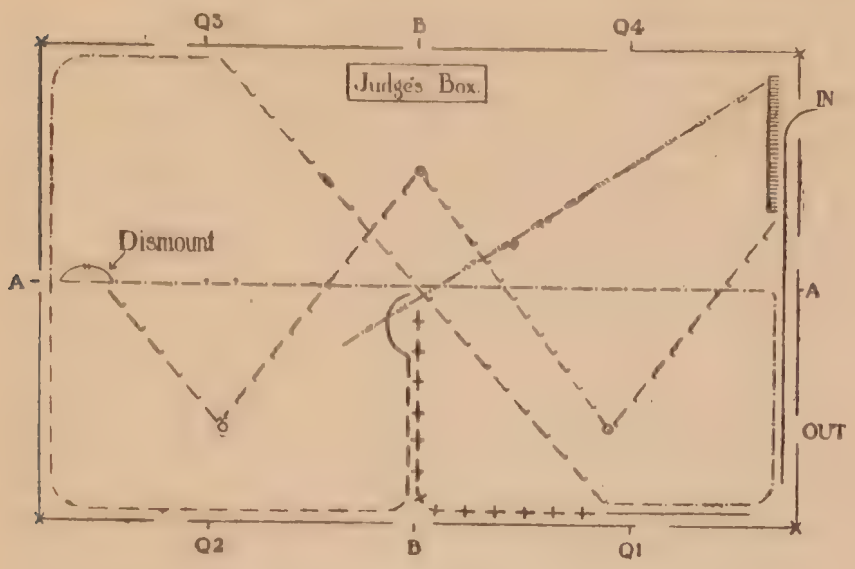
Details of the above.

3. (*a*) and (*b*) A ride of 30 miles at an average pace of 8 miles per hour on two consecutive days, the whole 60 miles being completed within the 24 hours.

Immediately after completing the 60-mile ride, competitors ride over 8 fences on the steeplechase course, 10 furlongs in all, at a speed of not less than 18 miles per hour.

On return from this, horses are examined; and again about half an hour later.

(c) The manège test with diagram and explanation.



EXPLANATION OF DIAGRAM

———— Walk —.—.—.—.—.—.— Canter

+ + + + + + + Very collected Walk —...—...—...—...— Gallop

— — — — — — Trot o A white mark on ground

Enter on right rein at extended walk to Q 1

From Q 1 to centre of School, very collected walk 5 marks

At centre of School, draw swords and salute ... 5 marks

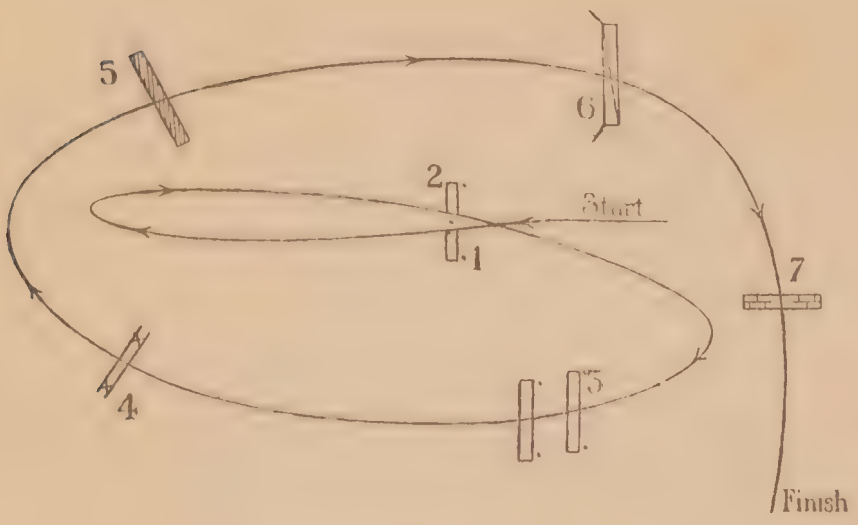
Return swords, left about turn on haunches, halt, then trot via B Q 2 to A, very collected trot from Q 2 to A ... ... 5 marks

Canter from A to Q 3

Right half pass from Q 3 to Q 1 at canter ... 10 marks

Change of leading leg at Q 1	
Canter via A to A, changing leading leg 3 times	30 marks
Halt at A from canter	
Right turn on haunches, halt and right turn on haunches	
Dismount—Mount off side	10 marks
Then begin zig-zag half passage at trot viâ white marks on ground	20 marks
From last white mark to corner of School, left pass at walk	5 marks
Then turn towards centre of School, gallop to centre, and pull up	
Marks awarded for quickness in getting away, speed attained, and ease of stopping ...	10 marks
	100 marks

(d) Show jump testing with diagram and explanation.



(1) and (2) is a post and rails, posts are 6 inches higher than the top rail.

(3) is two single rails, 3 feet apart.

(4) a stile

(5) a brush fence

(6) a gate.

(7) a wall. All are 3 feet 6 inches high.

Only (6) has wings. All are of the "knock down" type; there are no laths.

A time limit of 3 minutes is imposed.

For method of marking see paragraph 4.

4. Schedule of Marking.

Endurance Test — Maximum 500

Deductions—

Each jump is considered separately. Deductions are cumulative.

For each minute over time on the ride ...		20
For each second over time on the chase course		20
Refusals on chasecourse	1st	20
„ „	2nd	80
Disqualification for	3rd	
Horse or rider fall on chasecourse ...		20
Any amount not exceeding ... ... at the discretion of the judges, on account of lack of condition at the end of the Endurance Test.		200

Manège Test ... ... Maximum 100

For details of marking, see para. 3 (c)

Jumping Test ... ... Maximum 100

Deductions—

Each jump is considered separately. The deductions on each jump are cumulative.

For refusals	1st	20
„ „	2nd	50
Disqualification for	3rd	
Horse or rider fall		50
Jump knocked down, or any portion knocked to ground		25

Disqualification for exceeding time limit.

CHAPTER XIX

CONCLUSION

"THERE is nothing new in the world"; and most of the matter in the foregoing pages has doubtless occurred to many students of equestrian matters.

I have tried to put my thoughts in concise and simple language and in a suitable form. It has always seemed to me that many of our works on this subject are unduly complicated and that, in many cases, the language and terms used are needlessly obscure. In this connection I have tried to bear in mind Thackeray's dictum! "You might call a hat a smart sombrero, a glossy four and nine, a silken helm to storm impermeable and lightsome as the breezy gossamer—but in the long run it's just as well to call it a hat." I hope, therefore, that my meaning has always been clear. Forewarned is forearmed; and the danger in becoming too proficient an equestrian is shown by the sad story of the Neapolitan named Pietro, who lived in the 17th century. Having trained most beautifully his horse Mauraço, he was burnt as a sorcerer at Arles, Mauraço suffering with him.

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